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Melodious Etudes for Trombone

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Book I

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C.F. INC.

Melodious Etudes

for

Trombone

Selected from the Vocalises
of MARCO BORDOGNI

Transcribed

and Progressively Arranged

by

JOANNES ROCHUT

(of the Boston Symphony Orchestra)

Book I Book II Book III

CARL FISCHER
Inc.

O1594

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MELODIOUS ETUDES

for

TROMBONE

SELECTED FROM THE VOCALISES

of MARCO BORDOGNI

TRANSCRIBED

AND PROGRESSIVELY ARRANGED

BY

JOANNES ROCHUT

CARL FISCHER, Inc.
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BOSTON • CHICAGO • LOS ANGELES • SAN FRANCISCO

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MUSIC

120 Melodious Etudes

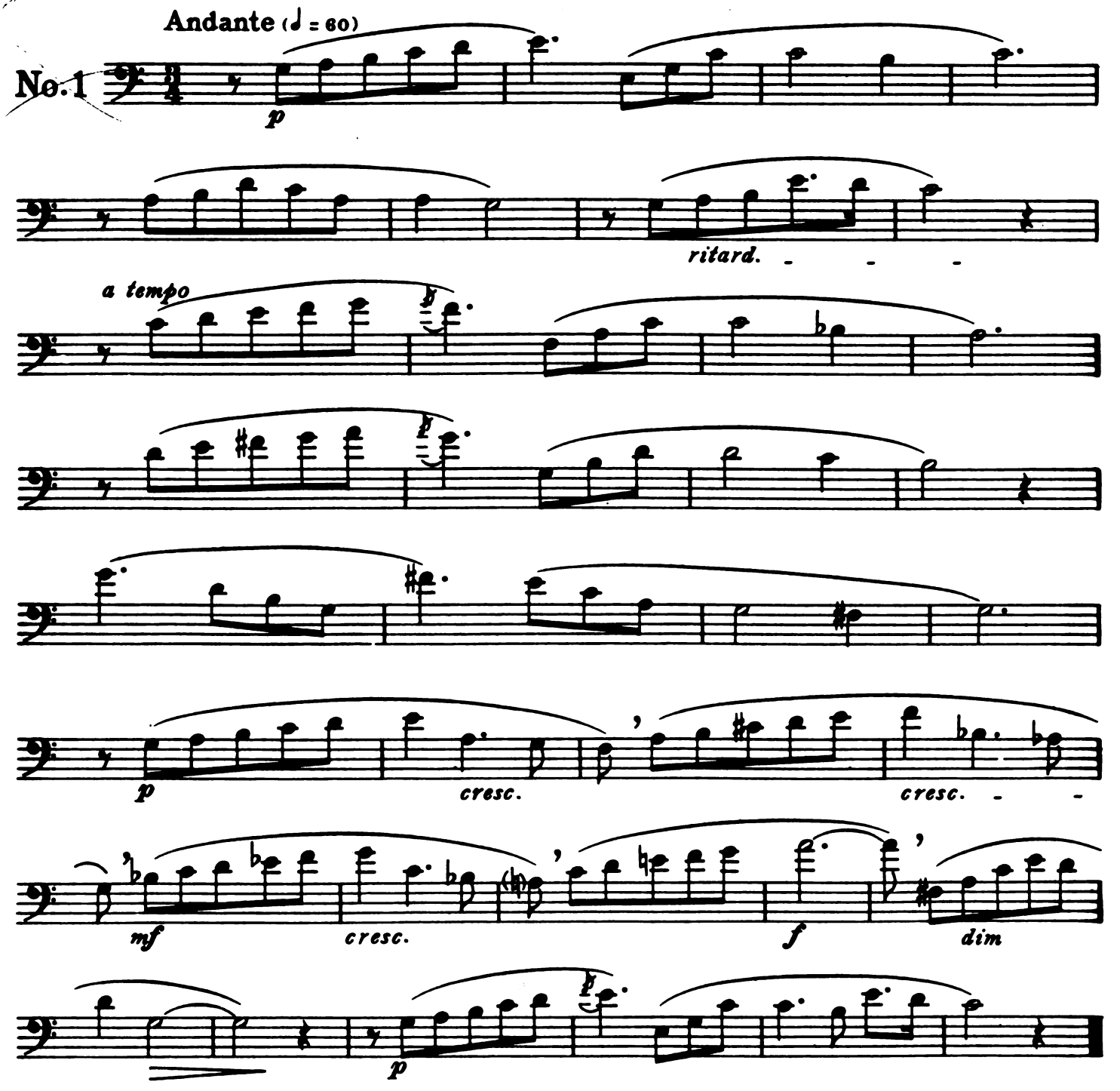
for

Trombone

From the Vocalises of
MARCO BORDOGNI

Book One

Selected and Transcribed by
JOANNÈS ROCHUT



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Allegretto (♩= 104)

No. 3

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Andante cantabile (♩= 60)

No. 6

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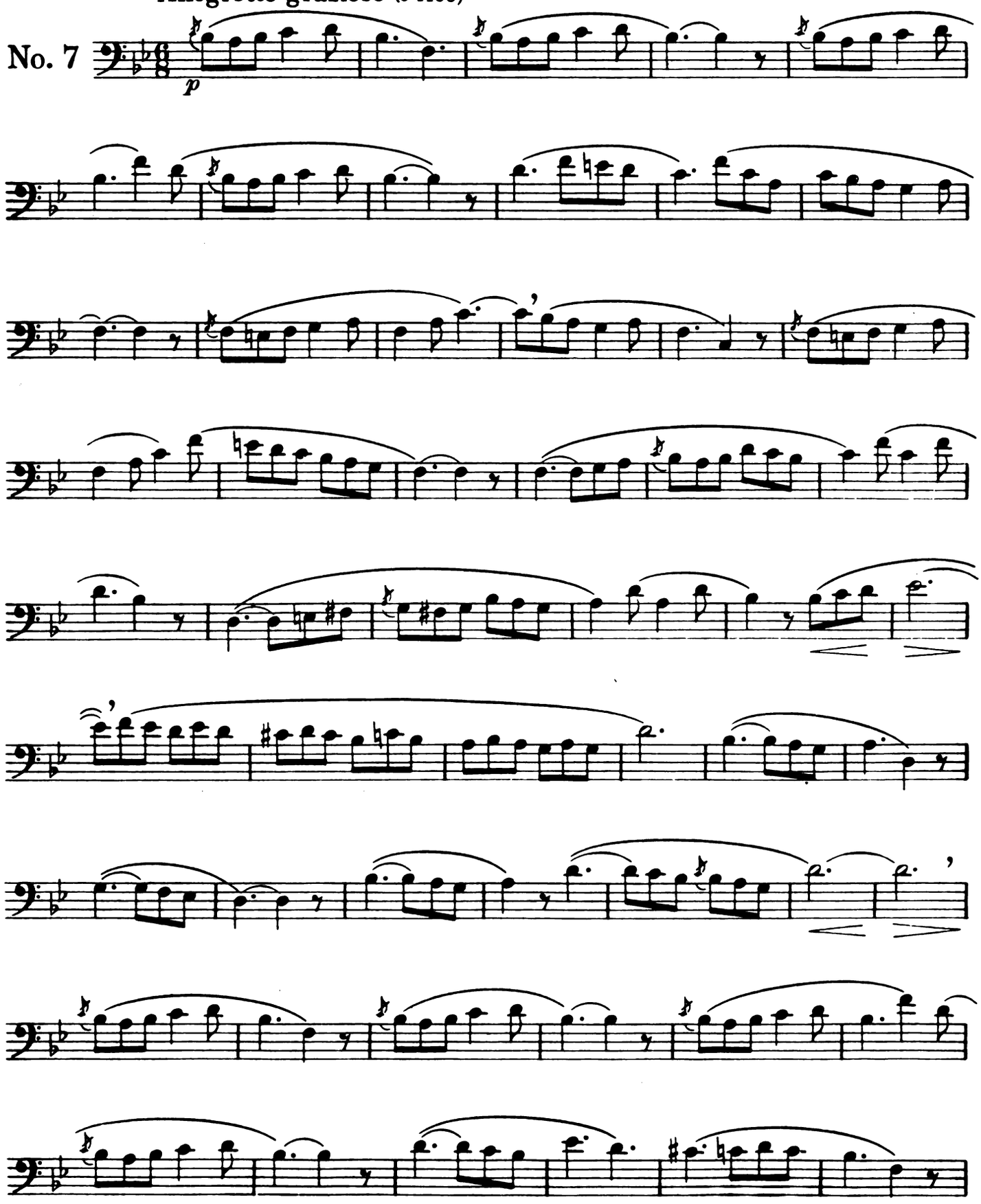
Allegretto grazioso (♩.=100)

No. 7



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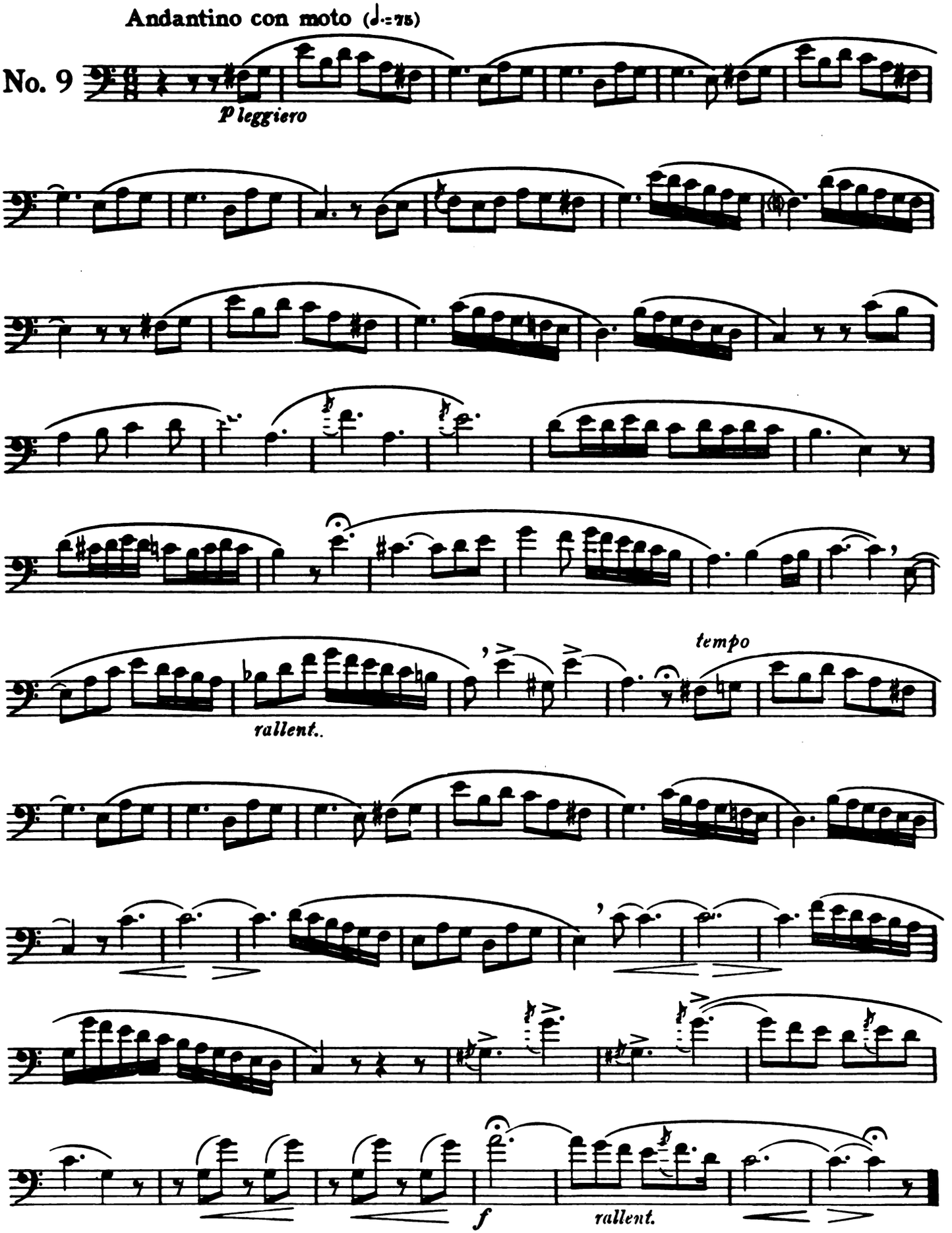

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Andante pastorale (♩.=80)

No. 10

p con espressione

p *f* *p*

f *p* *f*

p *dolce*

dolce

p

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Allegro moderato (♩.=126)

No. 11

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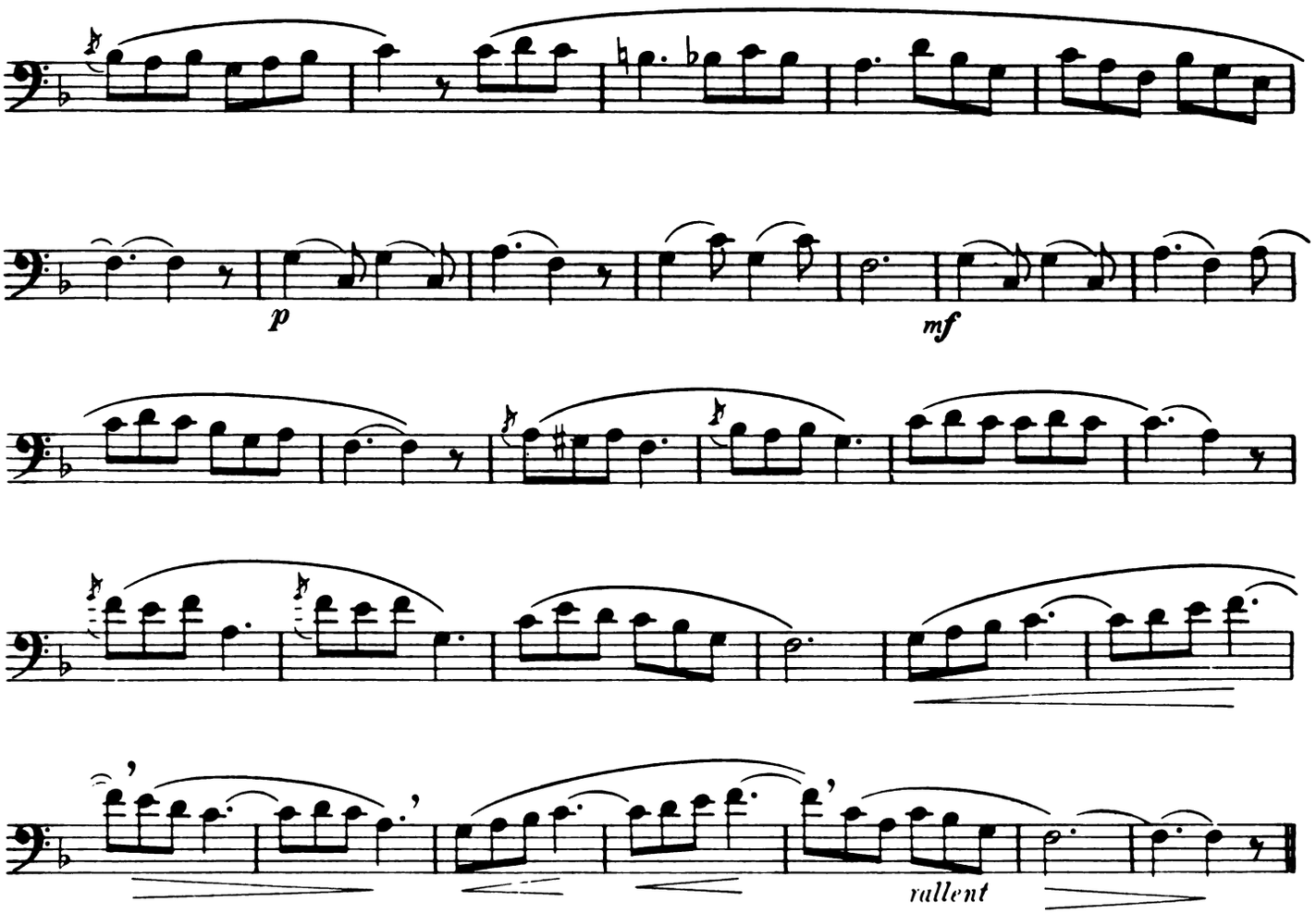

Andante sostenuto (♩=60)

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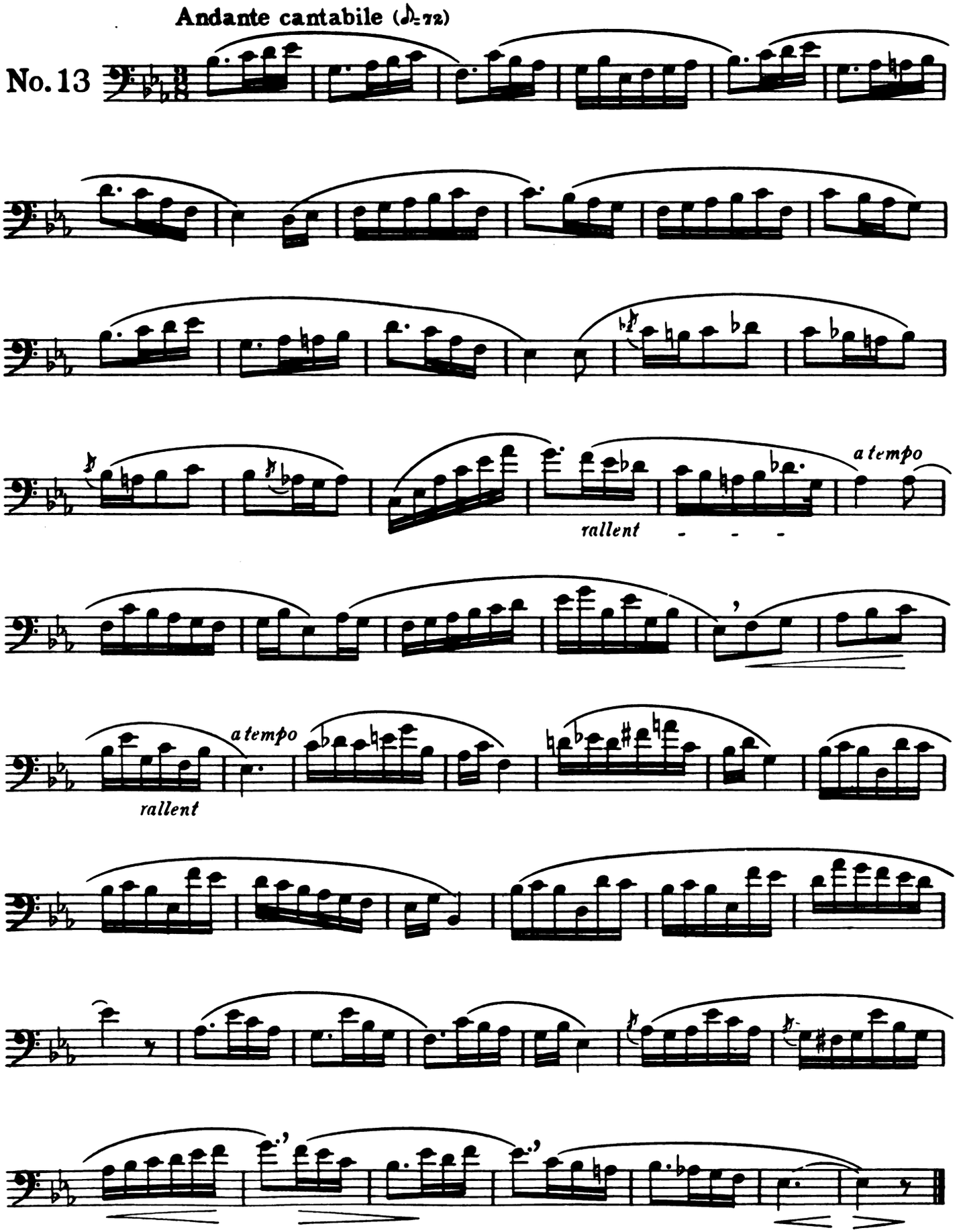

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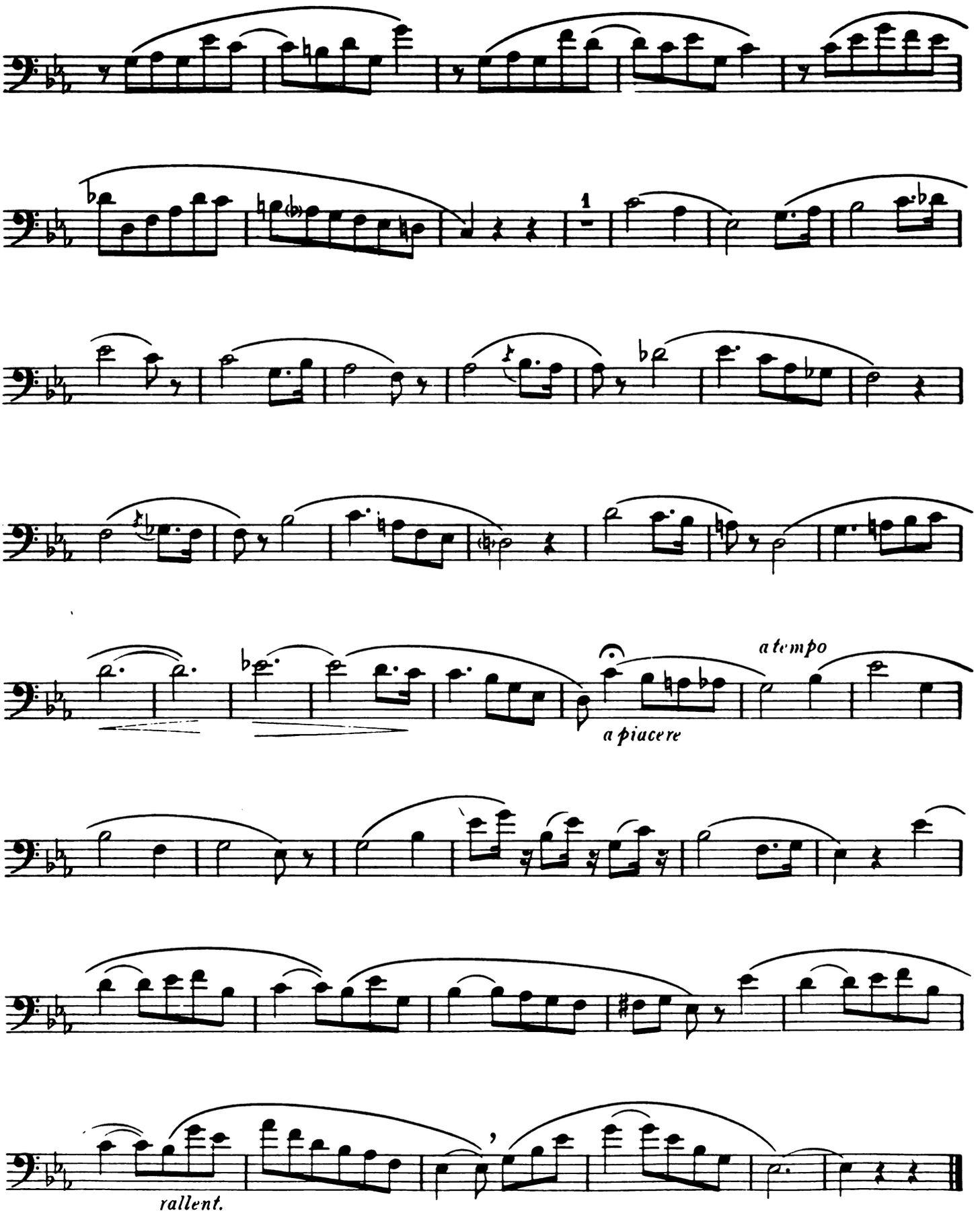

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Allegro (♩= 120)

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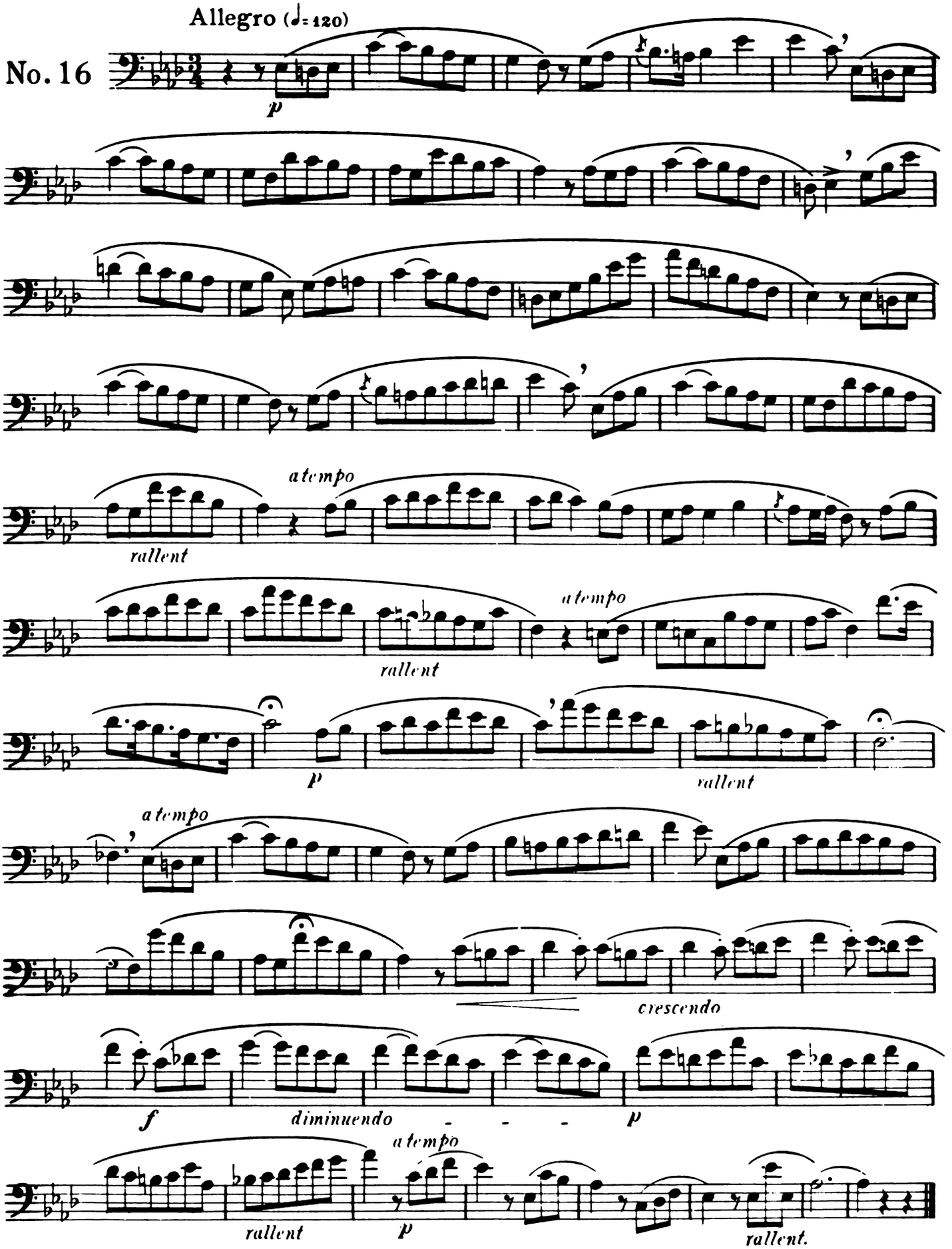

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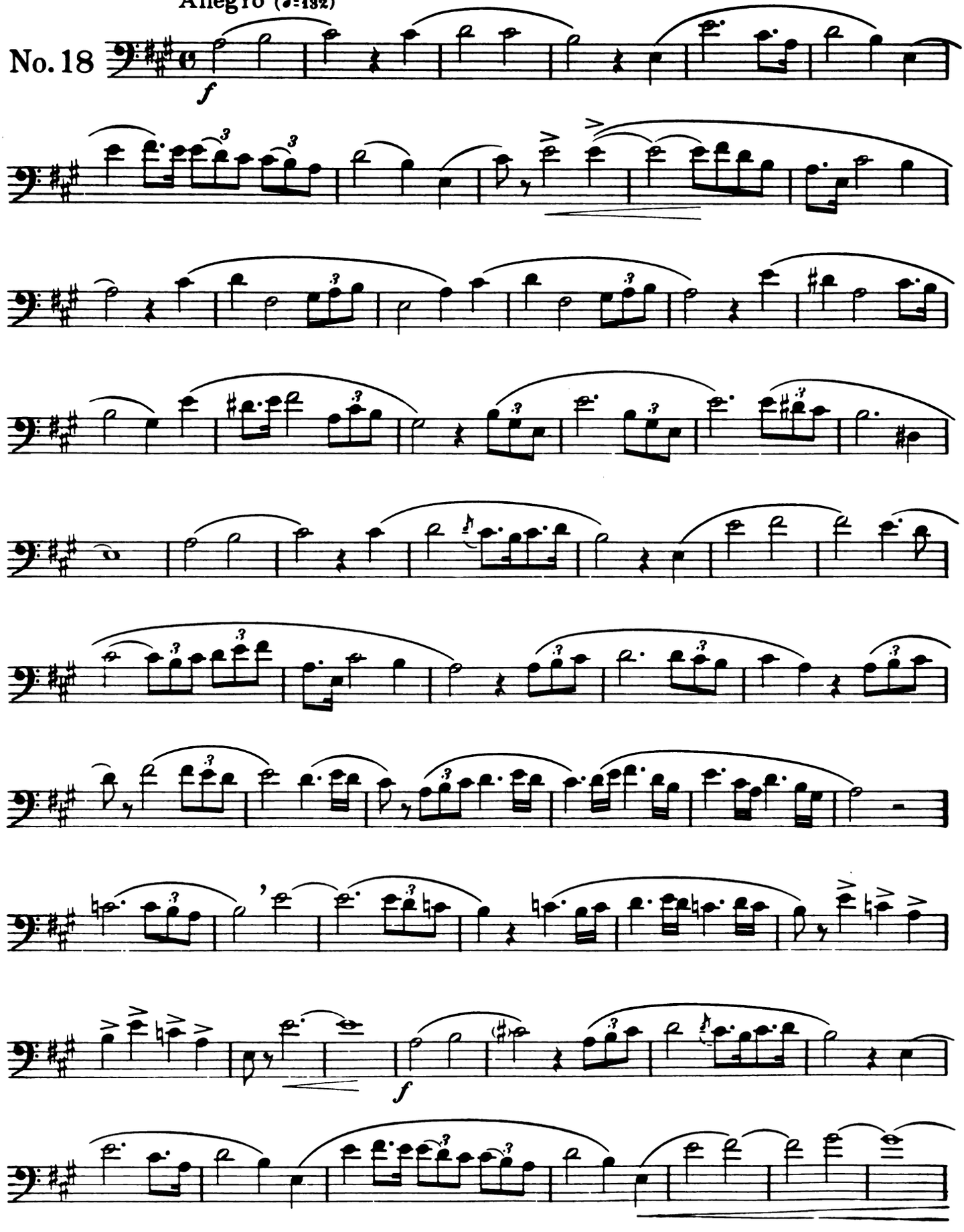
Allegro (♩=132)

No. 18



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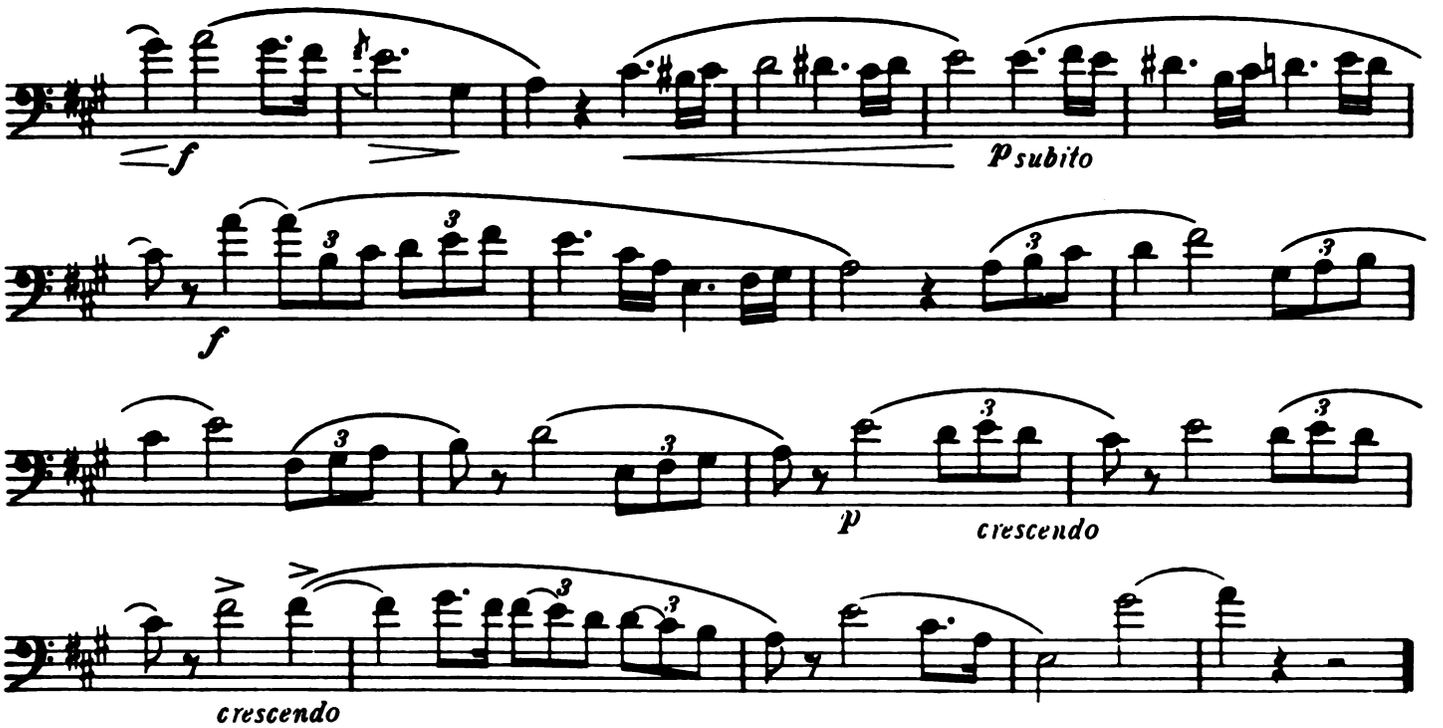

Andantino (♩=72)

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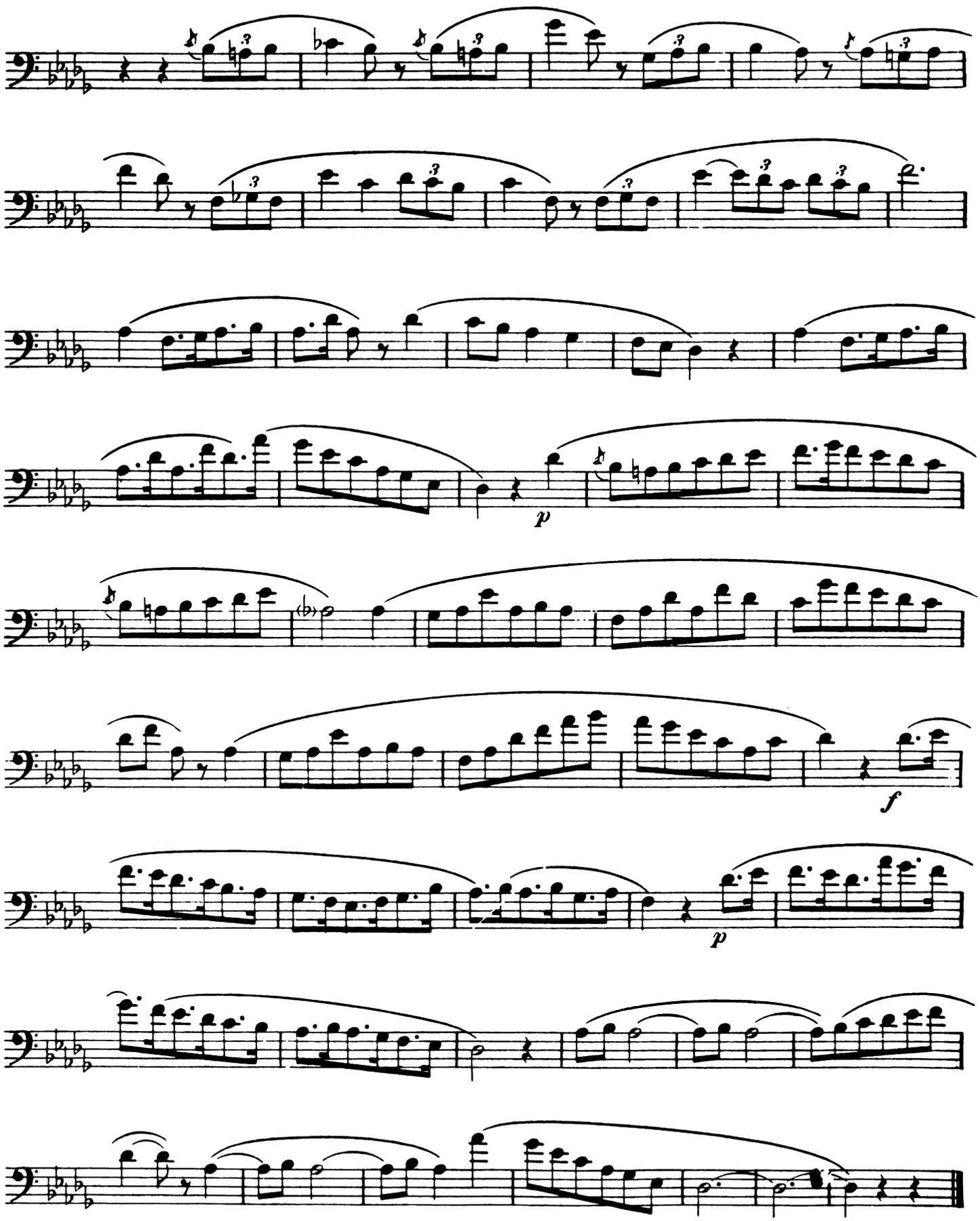

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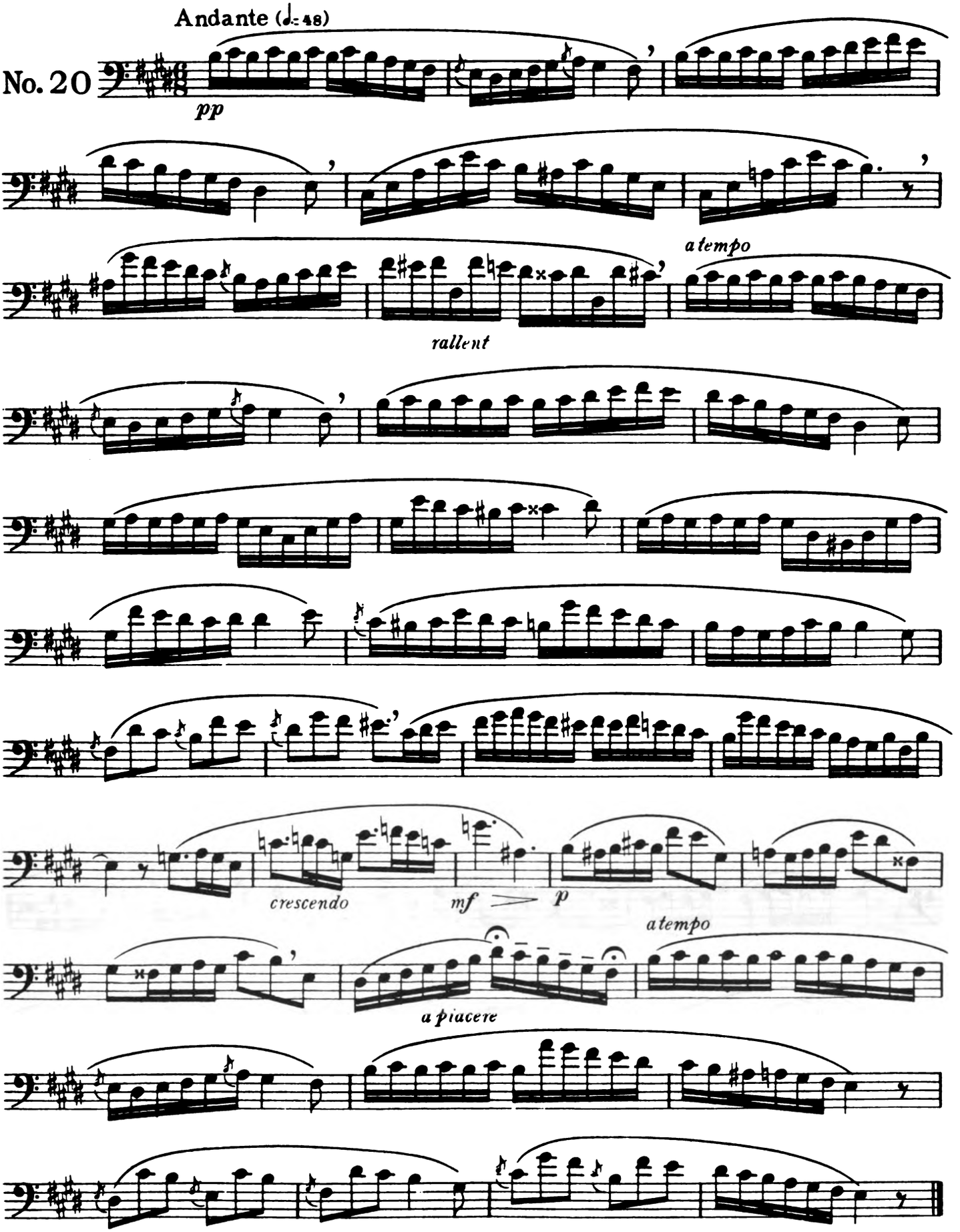

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Allegretto (♩.=92)

No. 21

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Allegro moderato (♩=112)

No. 22

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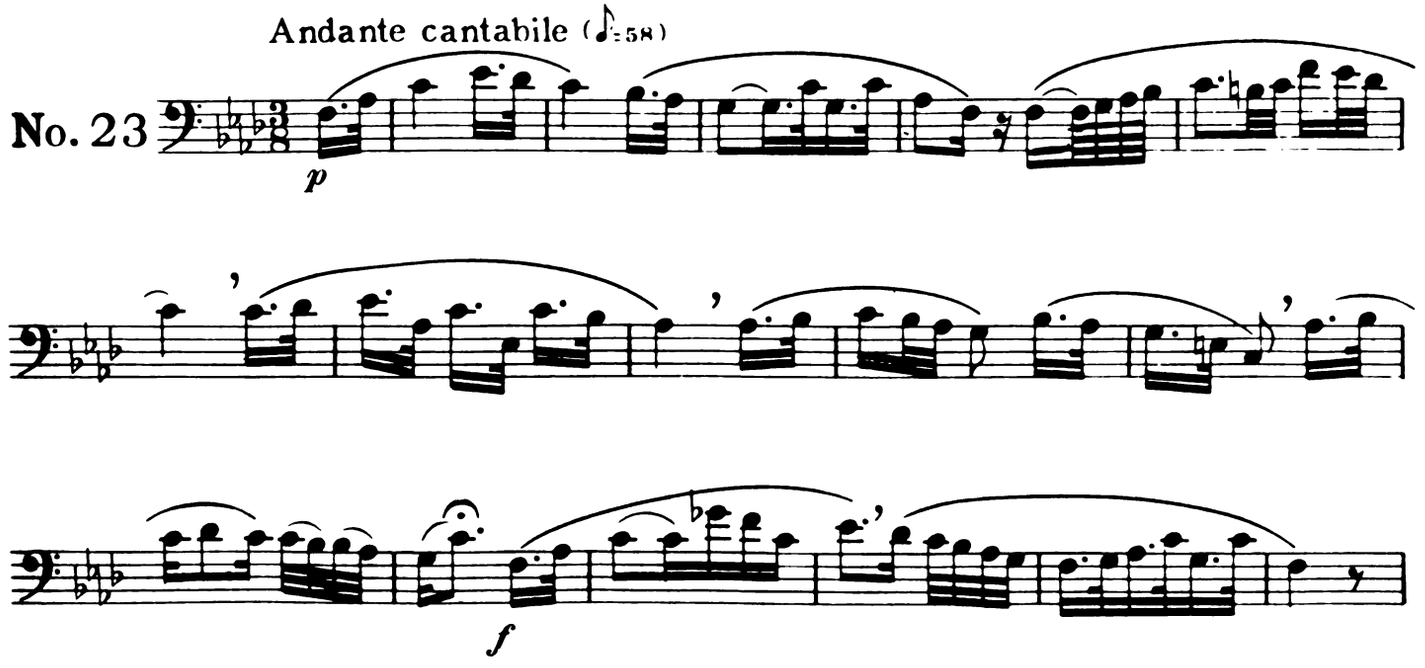
Andante cantabile (♩=58)

No. 23



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Allegro (♩=120)

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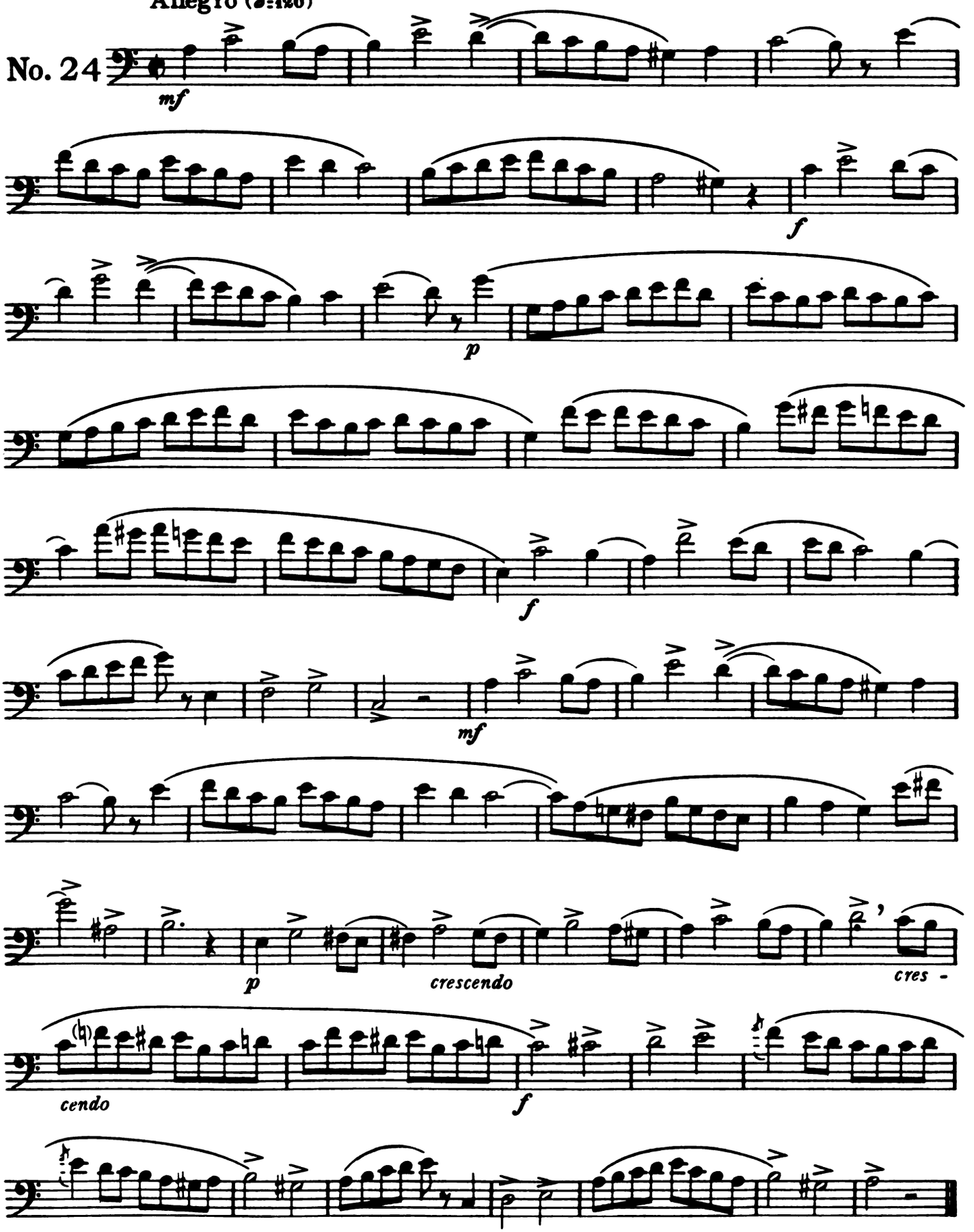

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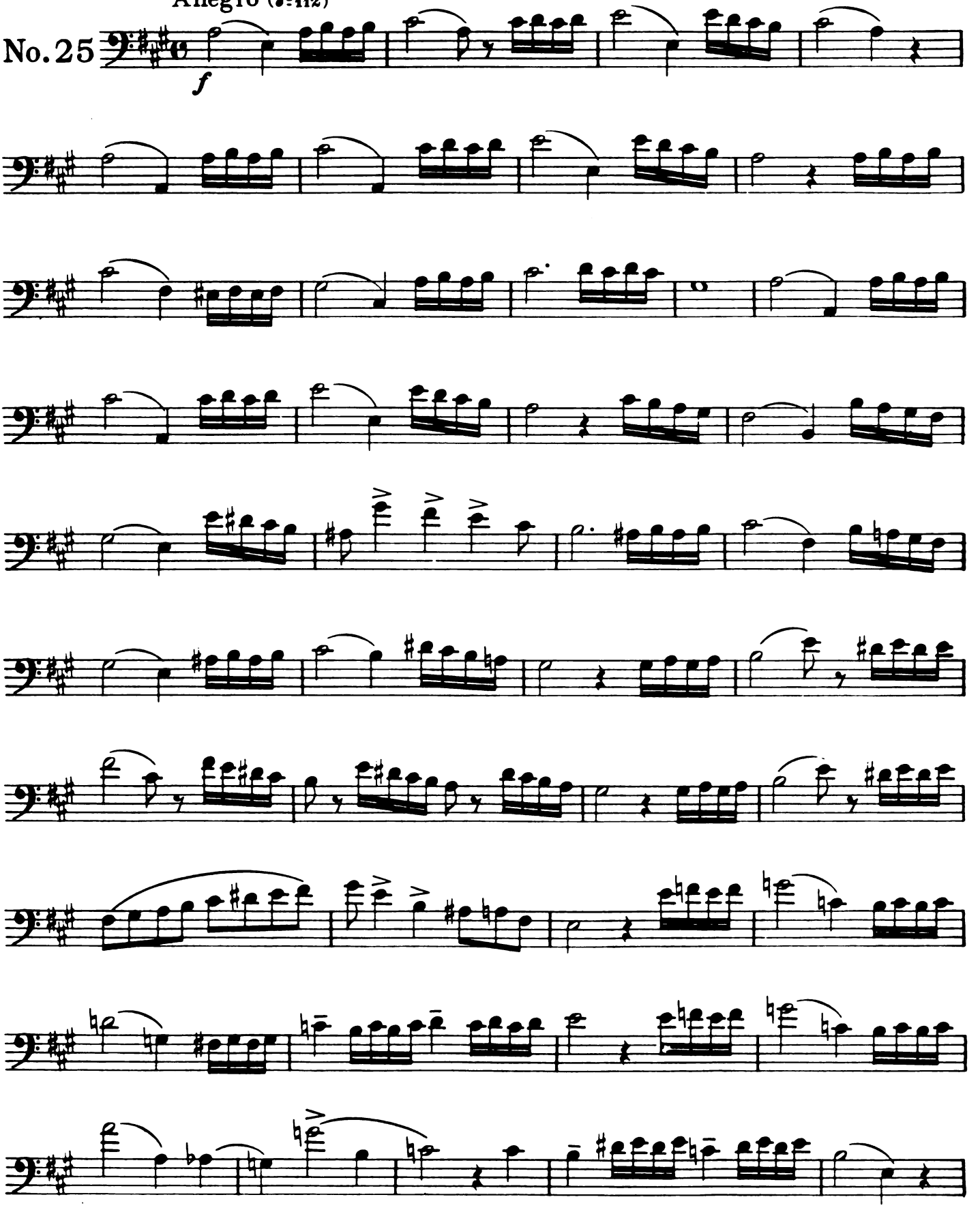
Allegro (♩=112)

No. 25

f



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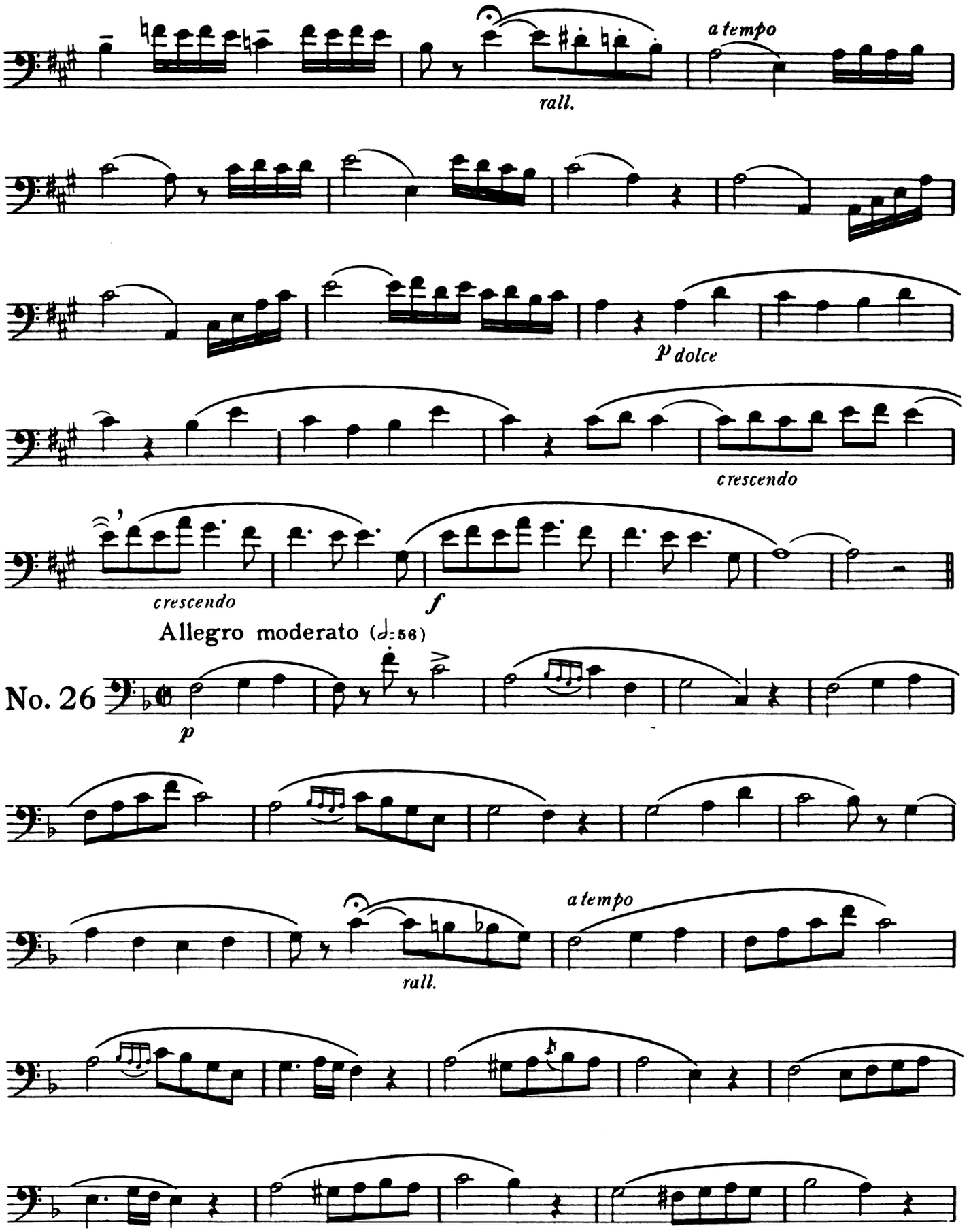

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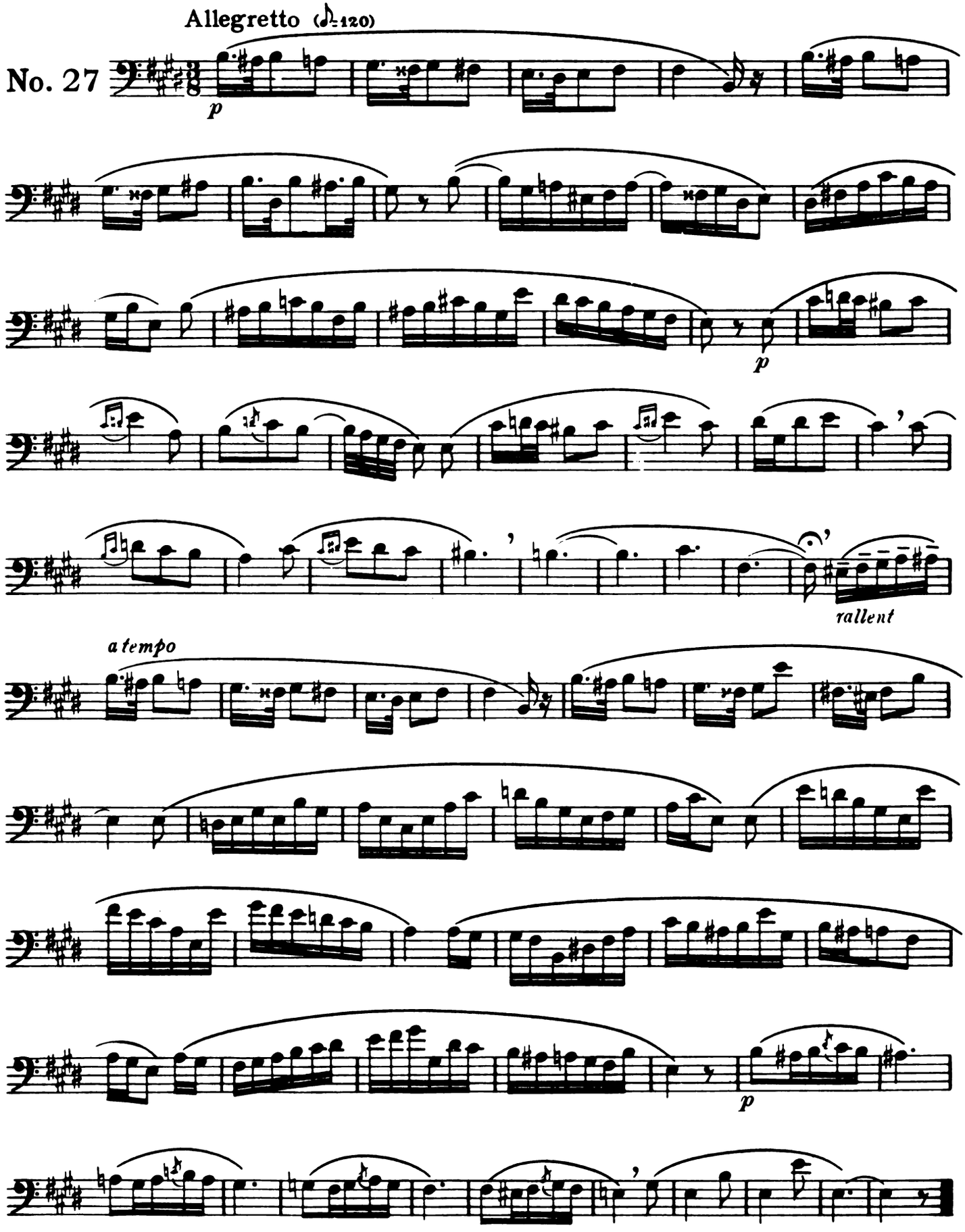

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Allegro (♩=128)

No. 28

f

dolce

diminuendo

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Andante cantabile (♩=96)

No. 29

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Allegretto grazioso (♩=60)

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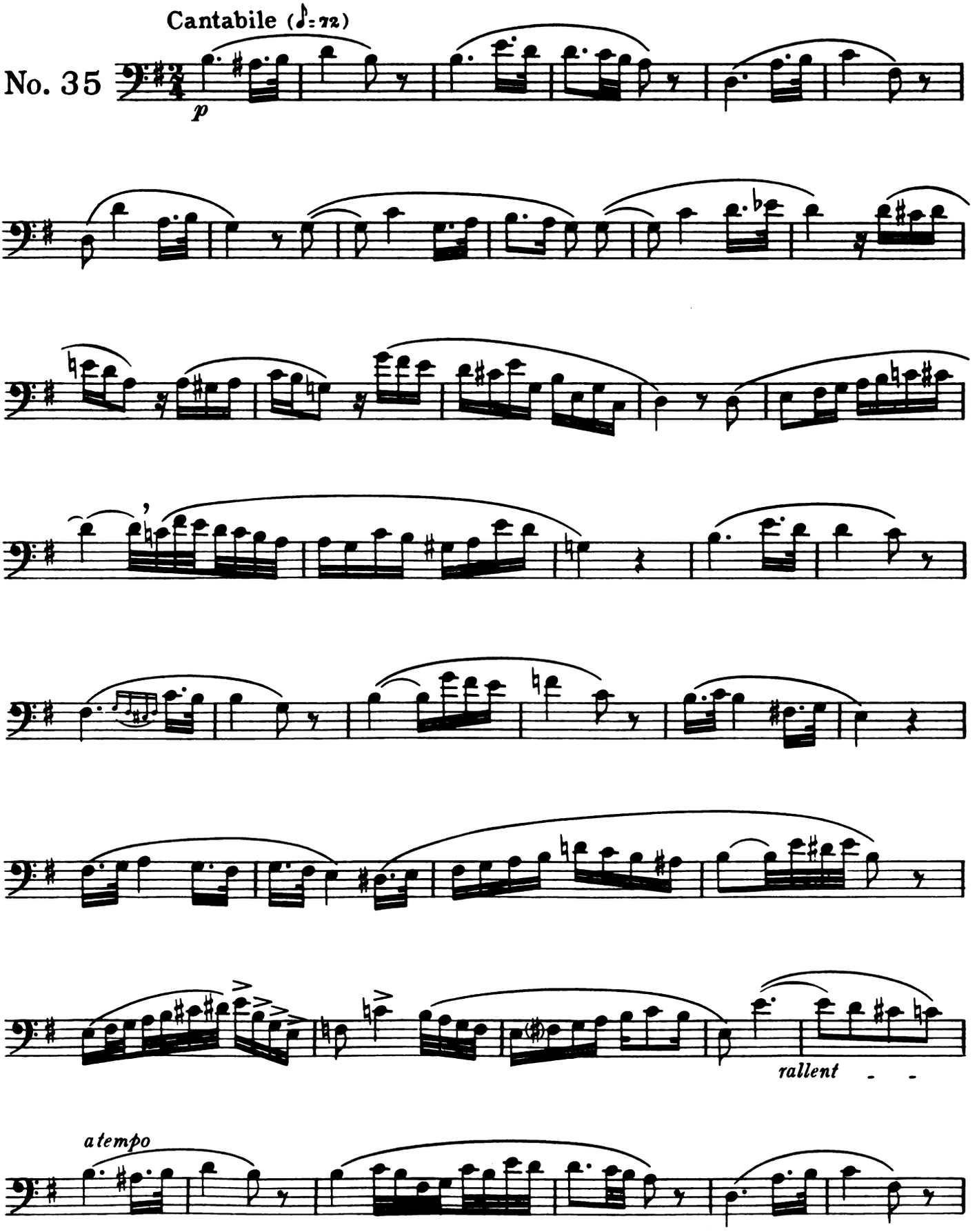

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Andantino (♩.= 69)

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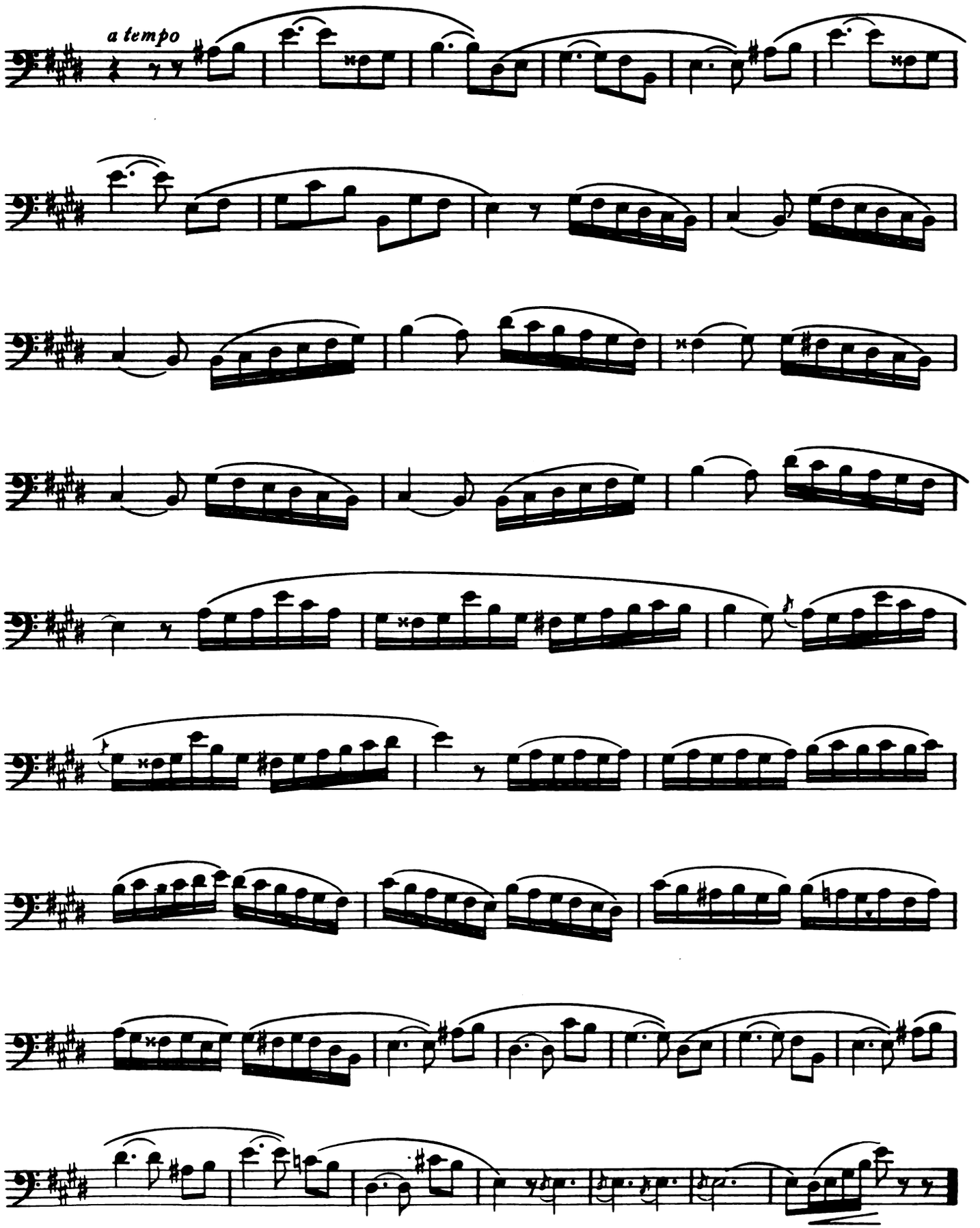

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Allegro (♩= 120)

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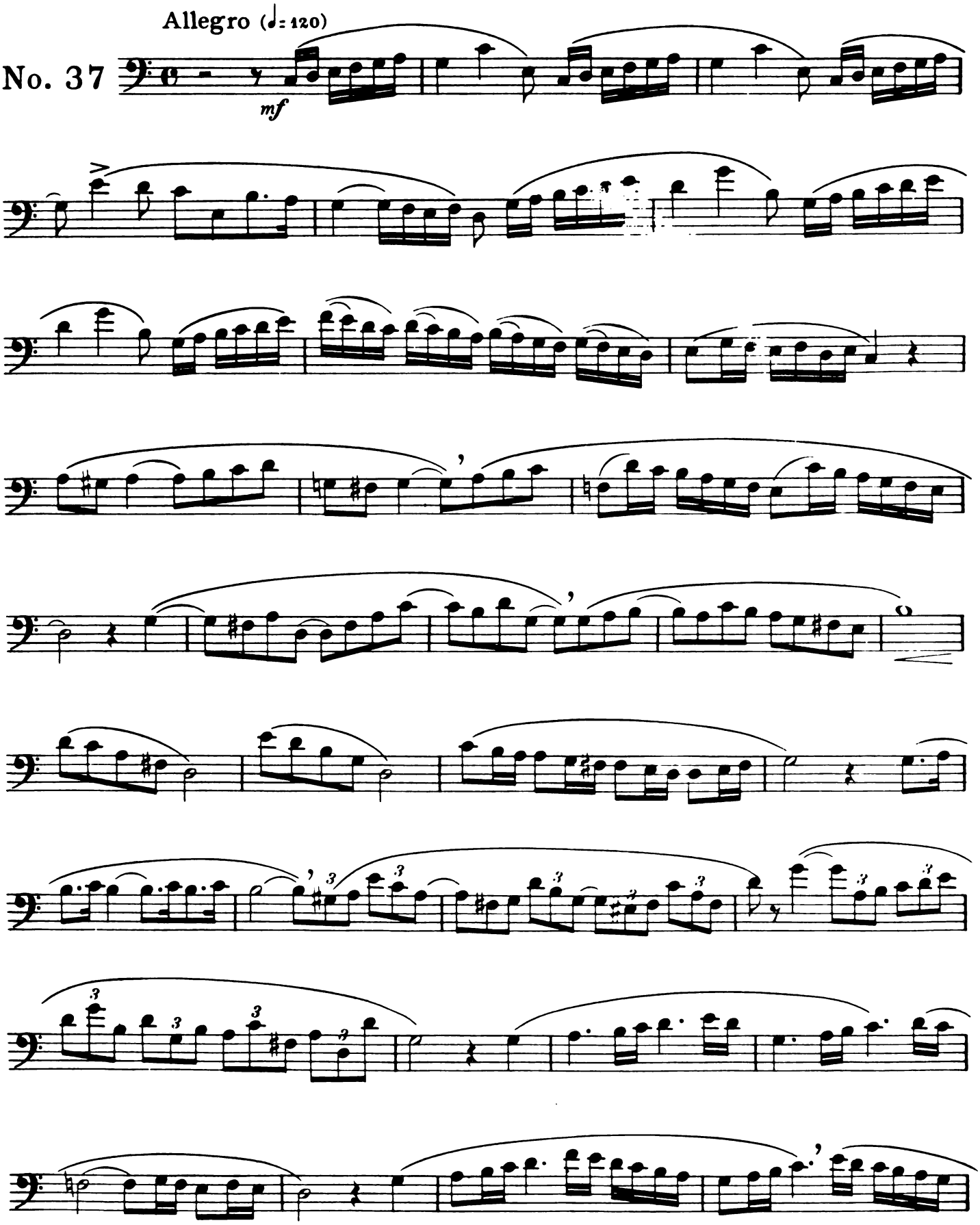

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Allegro (♩=144)

No. 38

p

p

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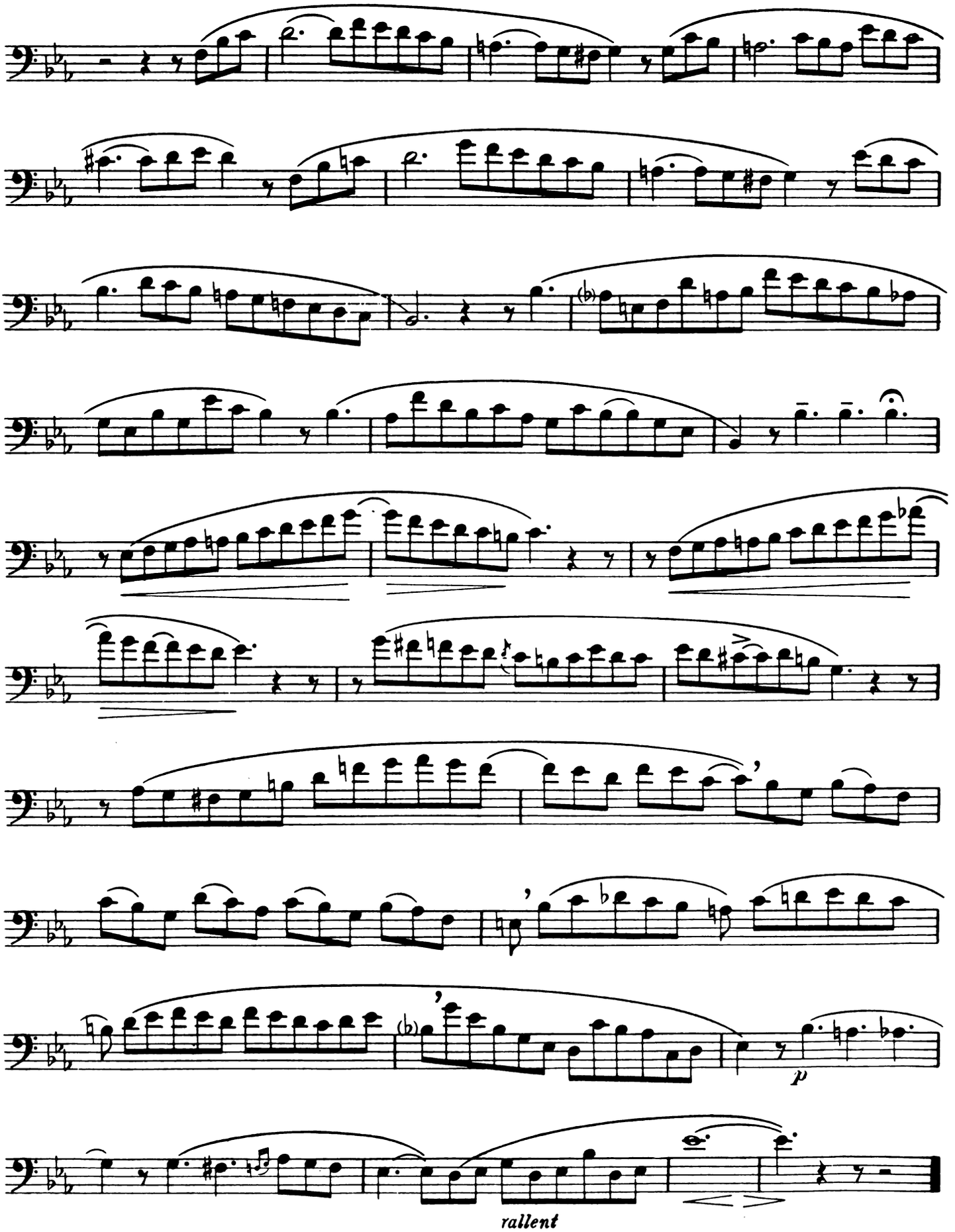

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Valse lente (♩.=52)

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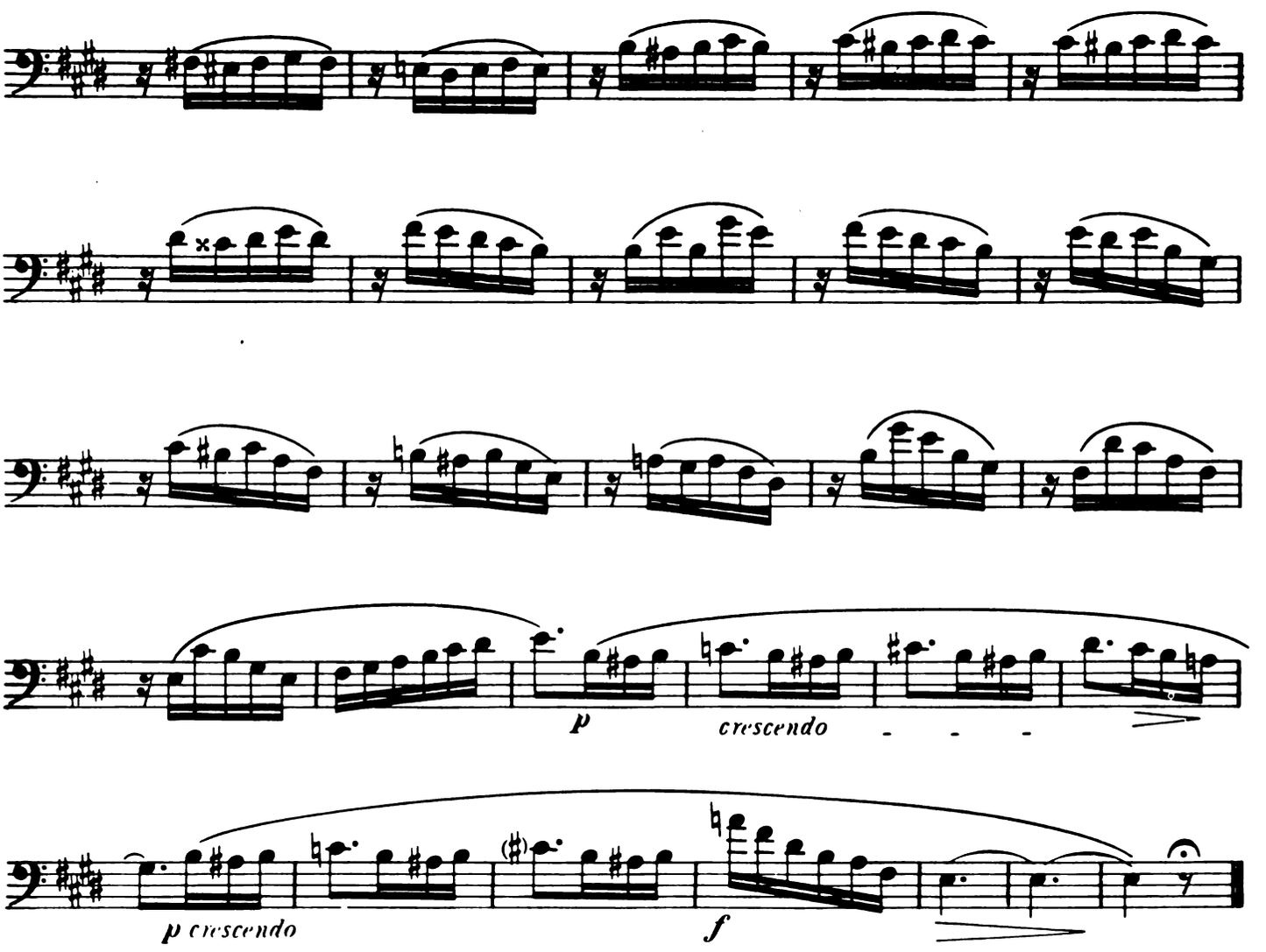
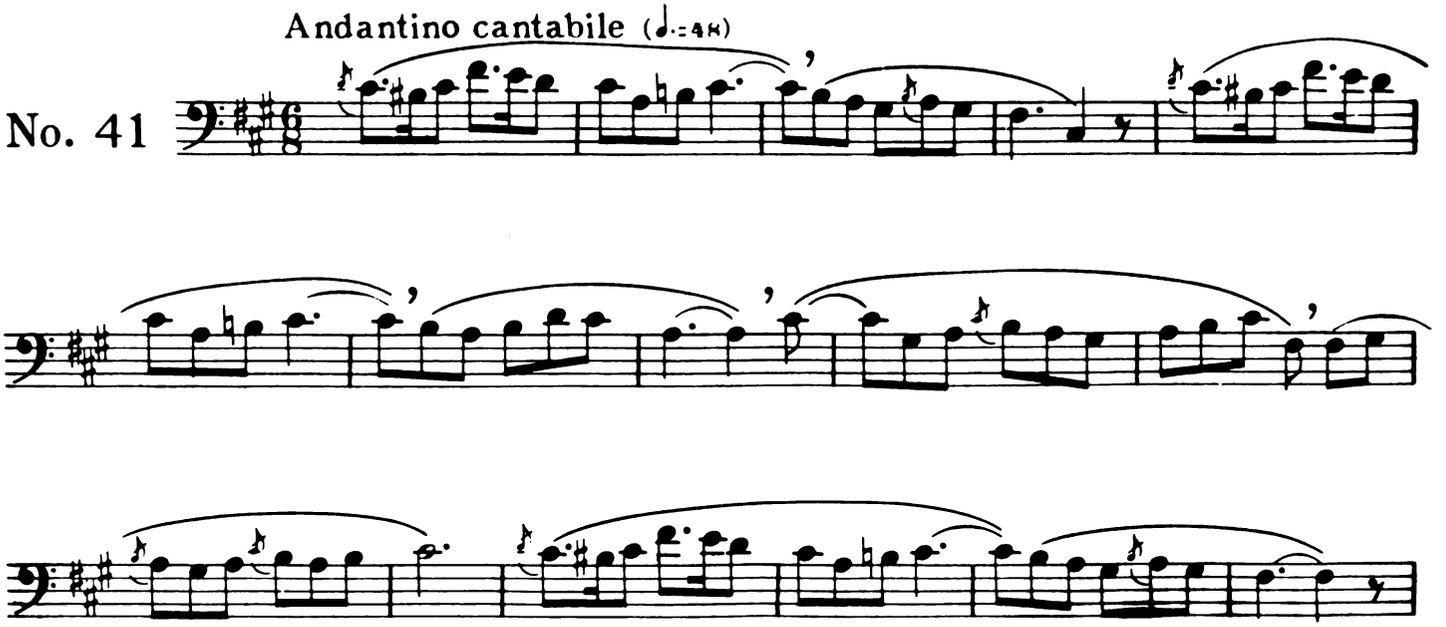


No. 41 Andantino cantabile (♩.=48)



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No. 43

Larghetto (♩=69)

p

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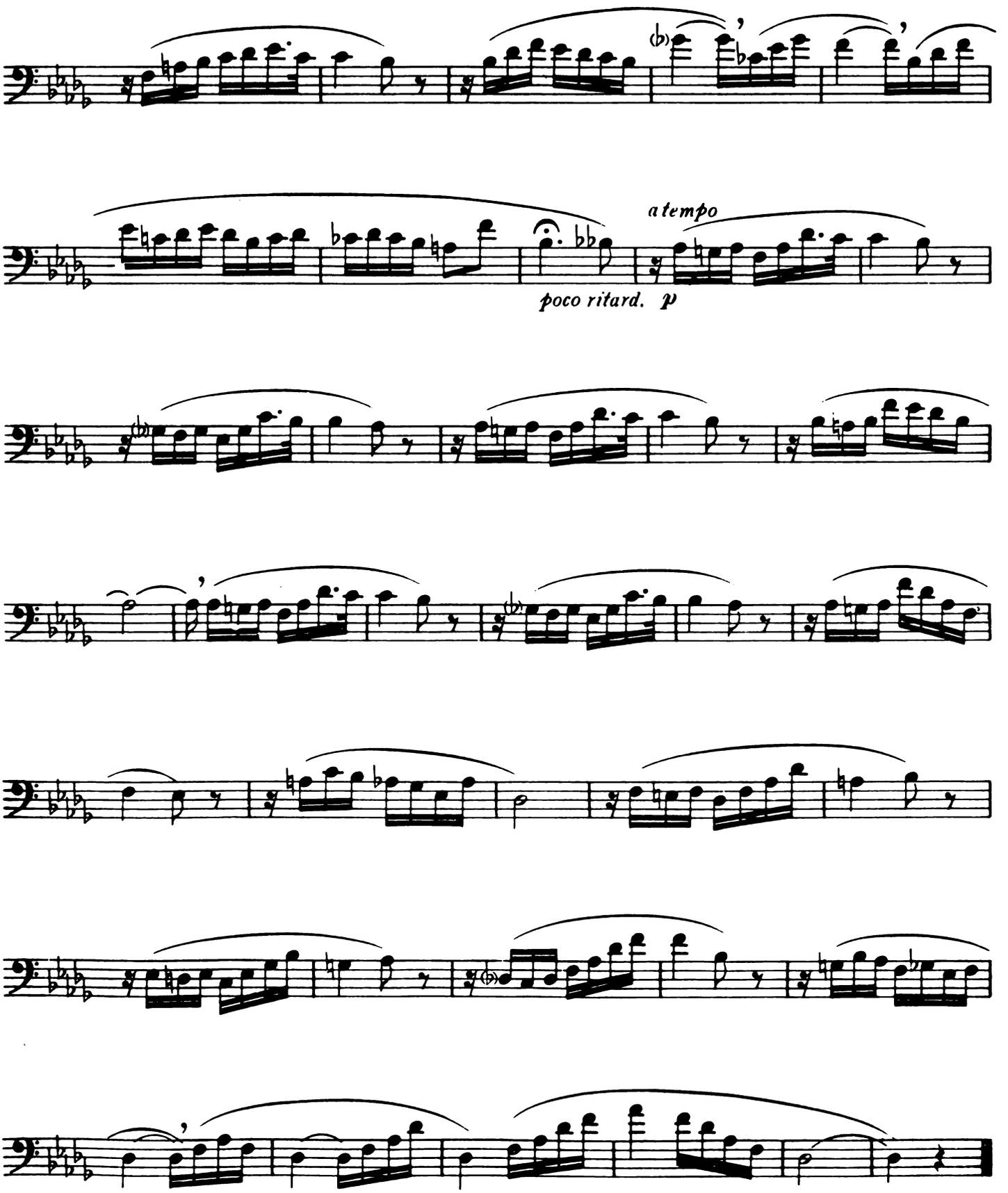

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Allegro moderato (♩=108)

No. 45

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Cantabile (♩.=60)

No. 46

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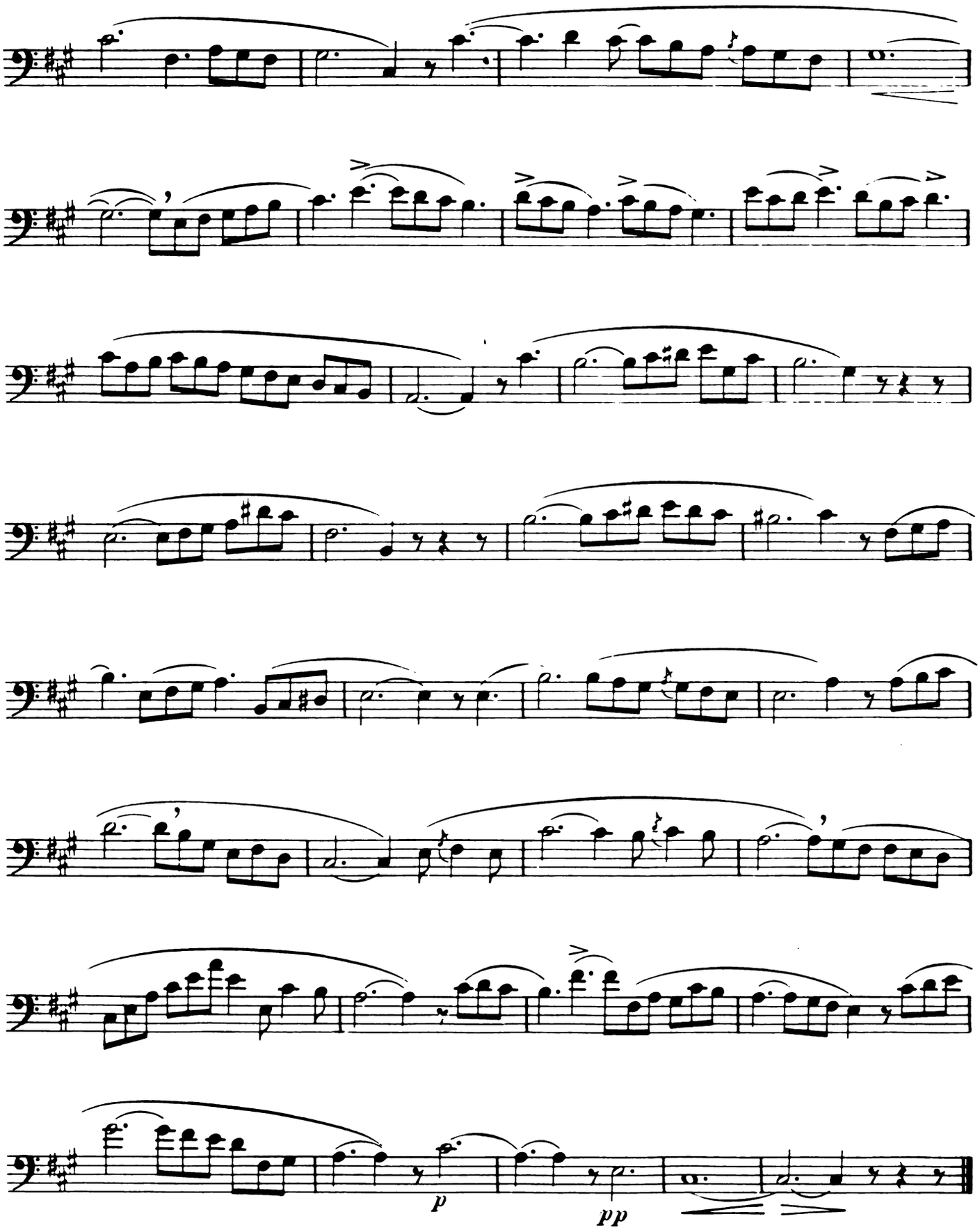

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Allegro (♩=120)

No. 47

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Cantabile (♪=84)

No. 48

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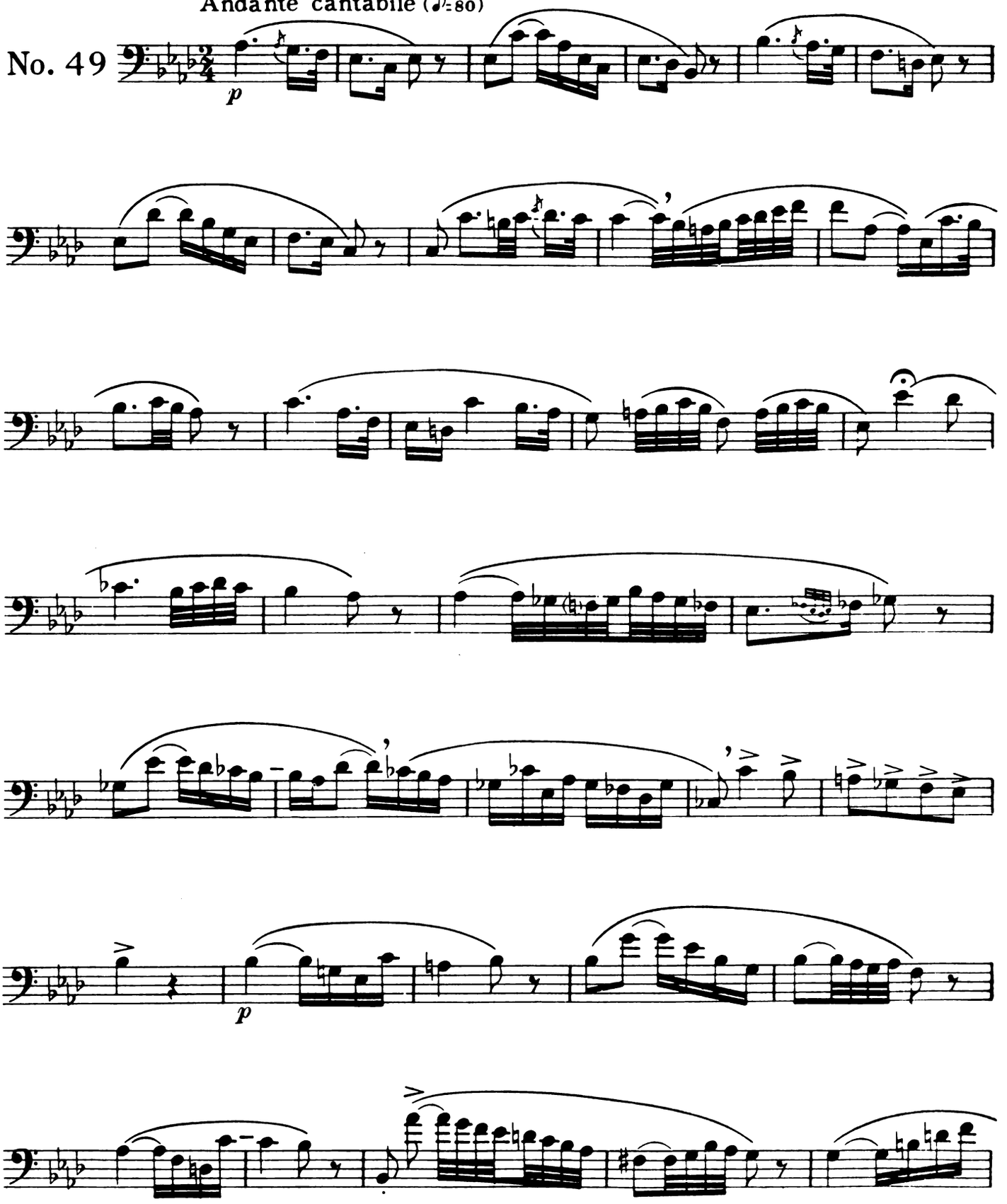
Andante cantabile (♪=80)

No. 49



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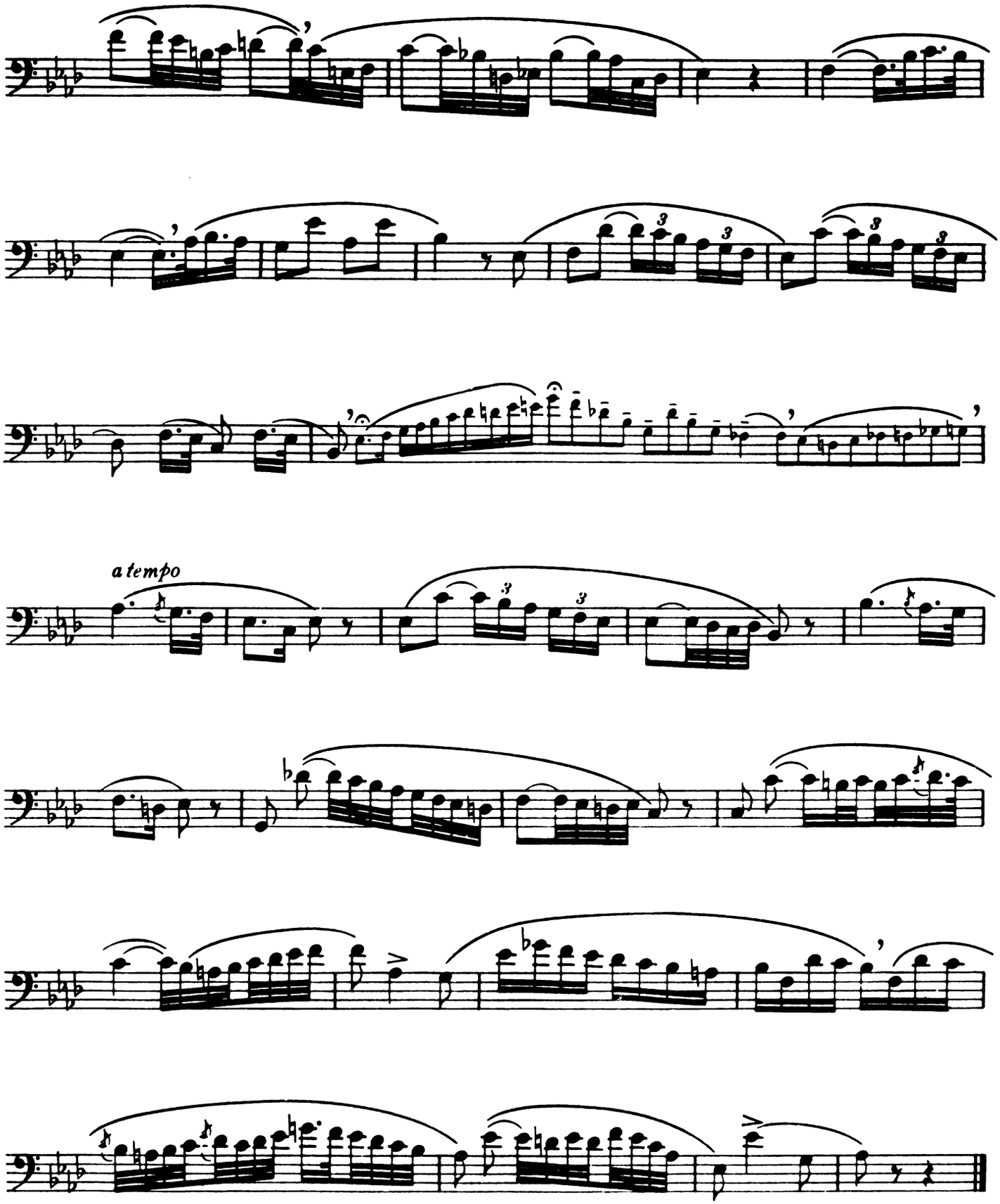

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Allegro (♩=88)

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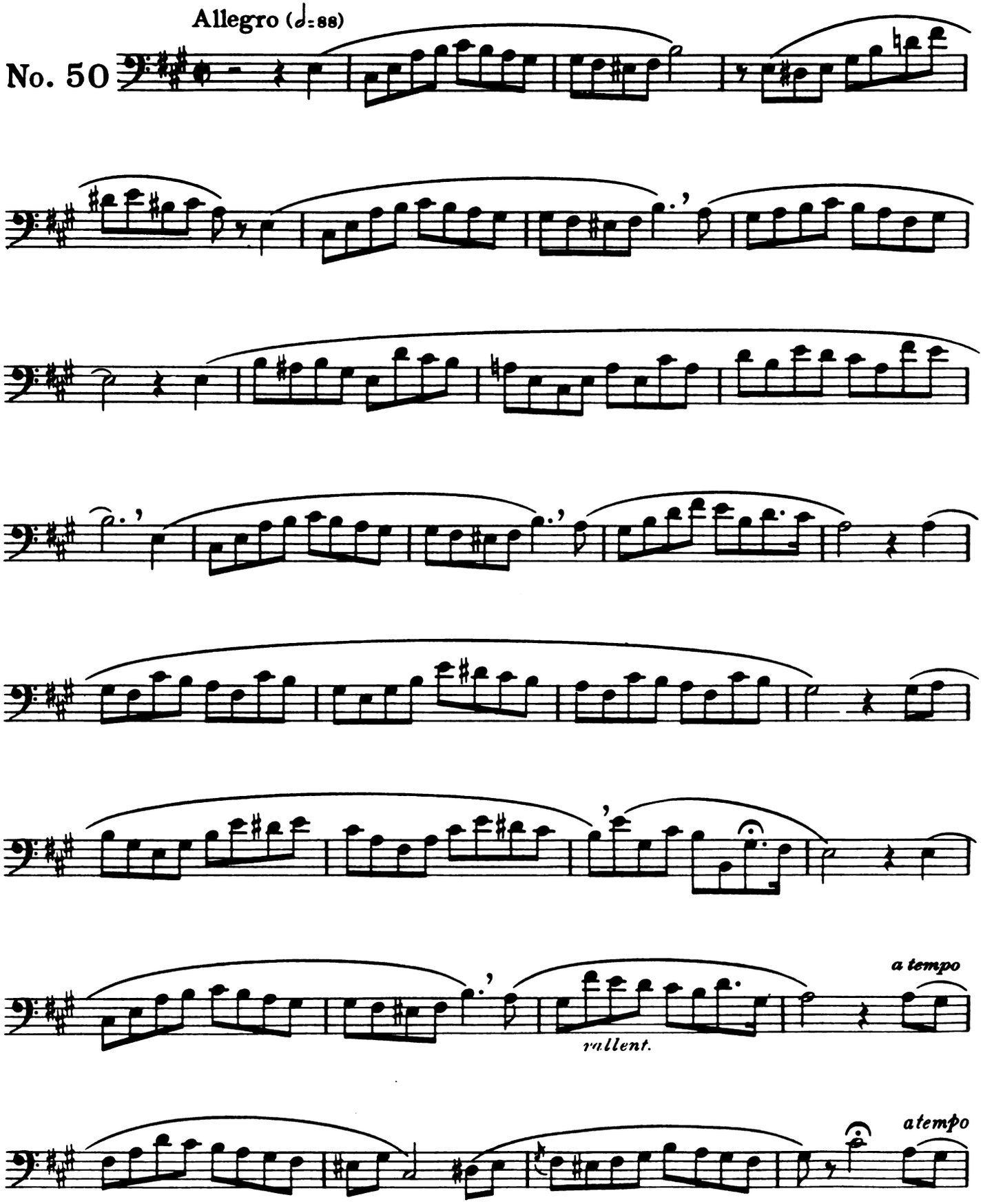

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Allegro moderato (♩=104)

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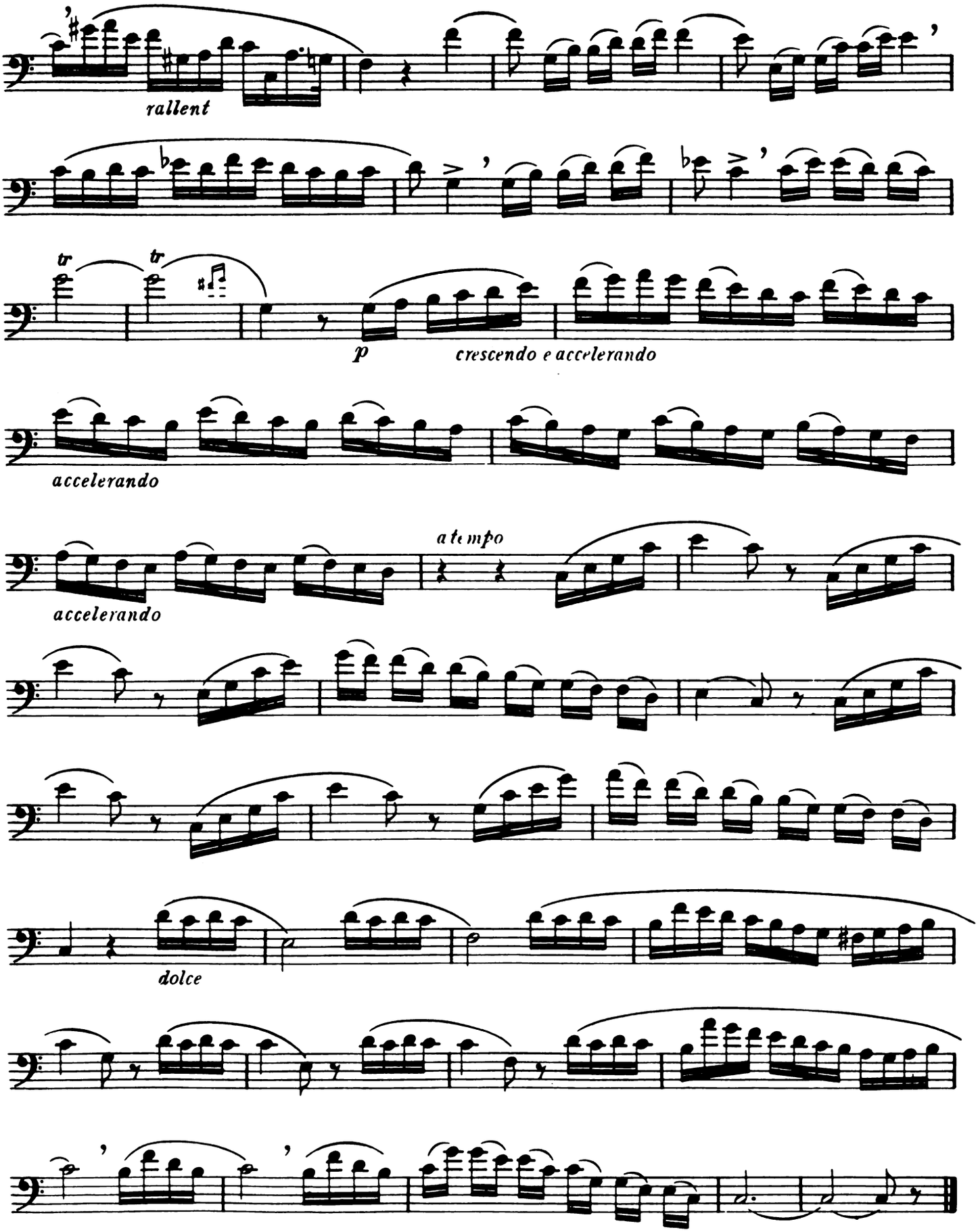

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Andante gracioso (♪=104)

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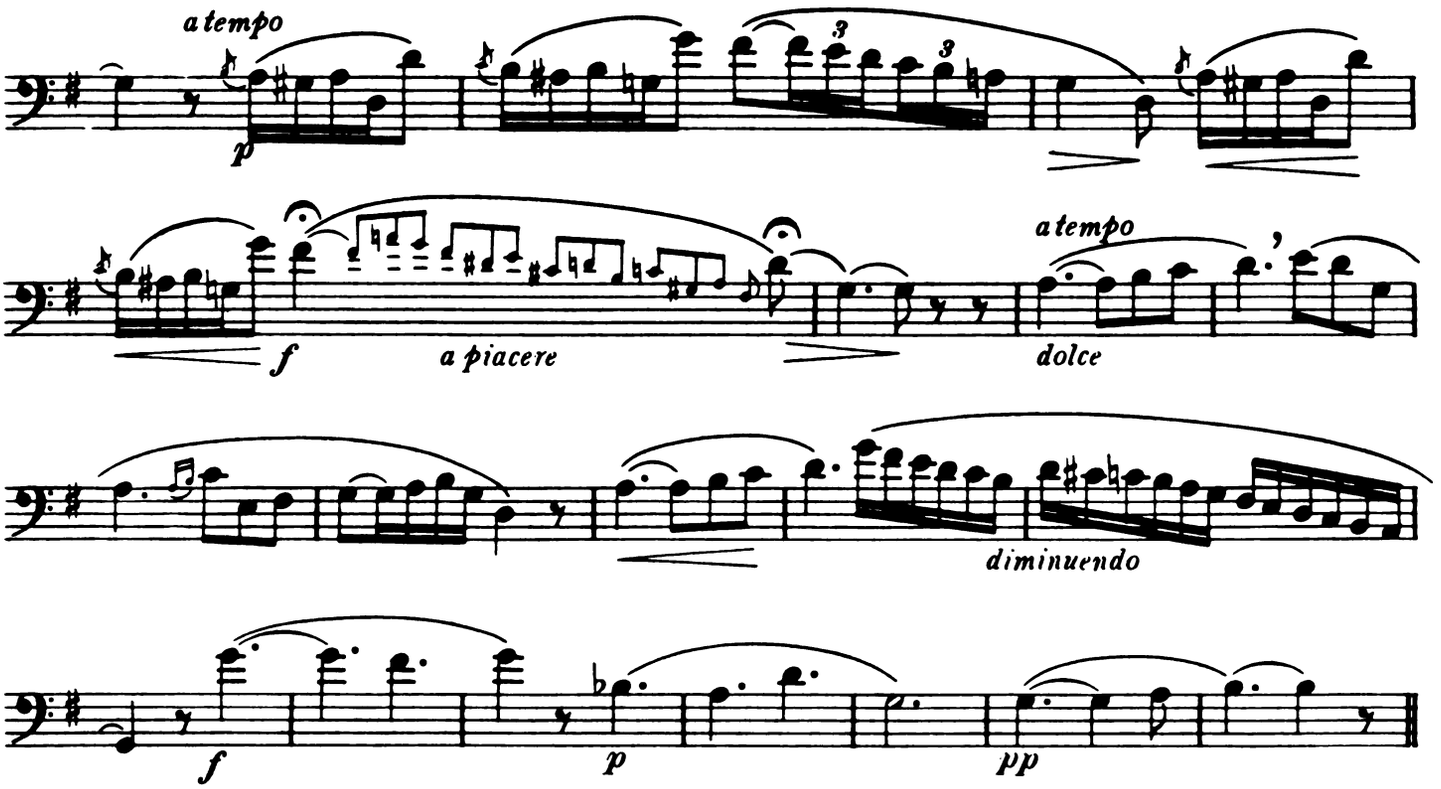

Andantino con moto (♩= 76)

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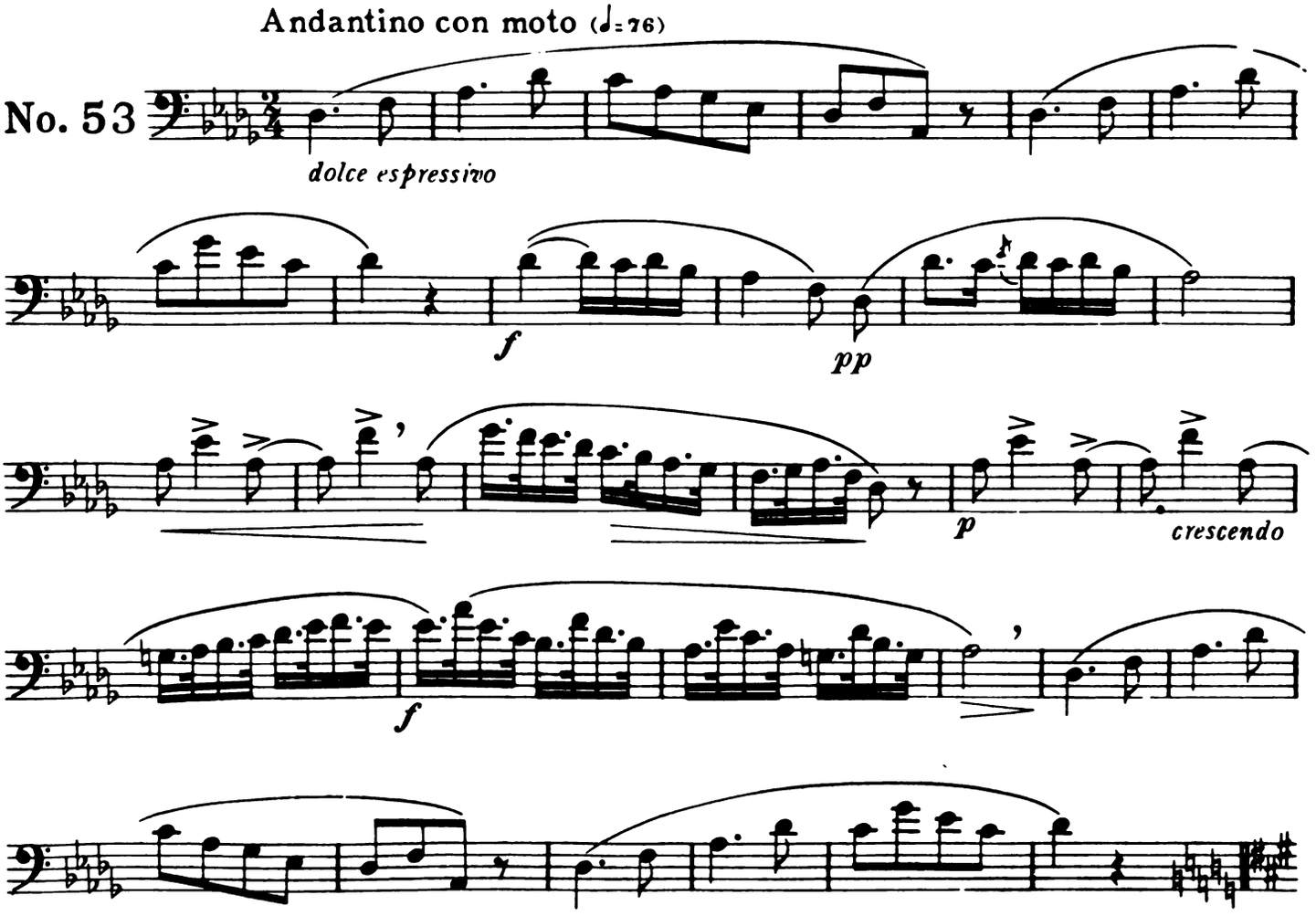

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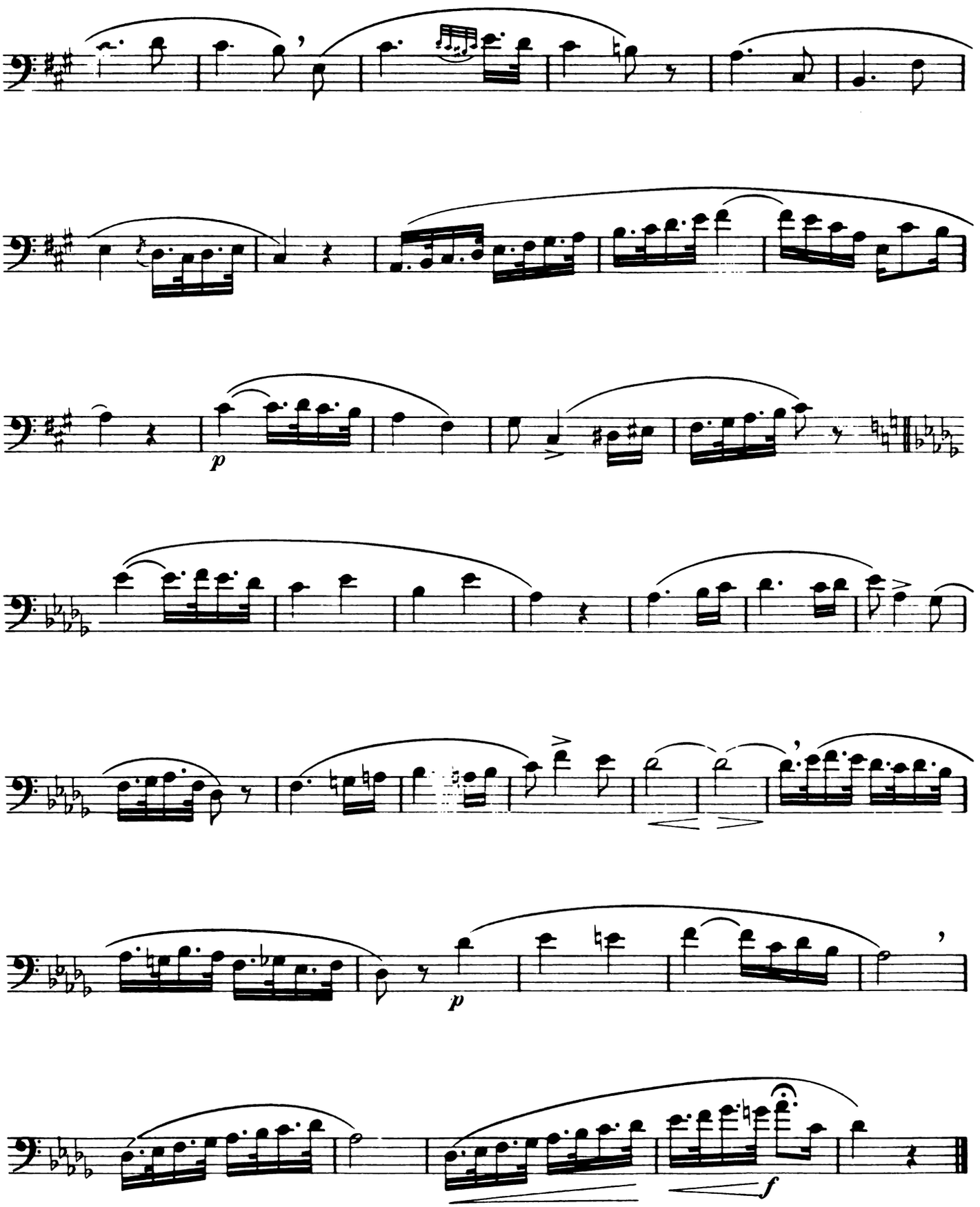

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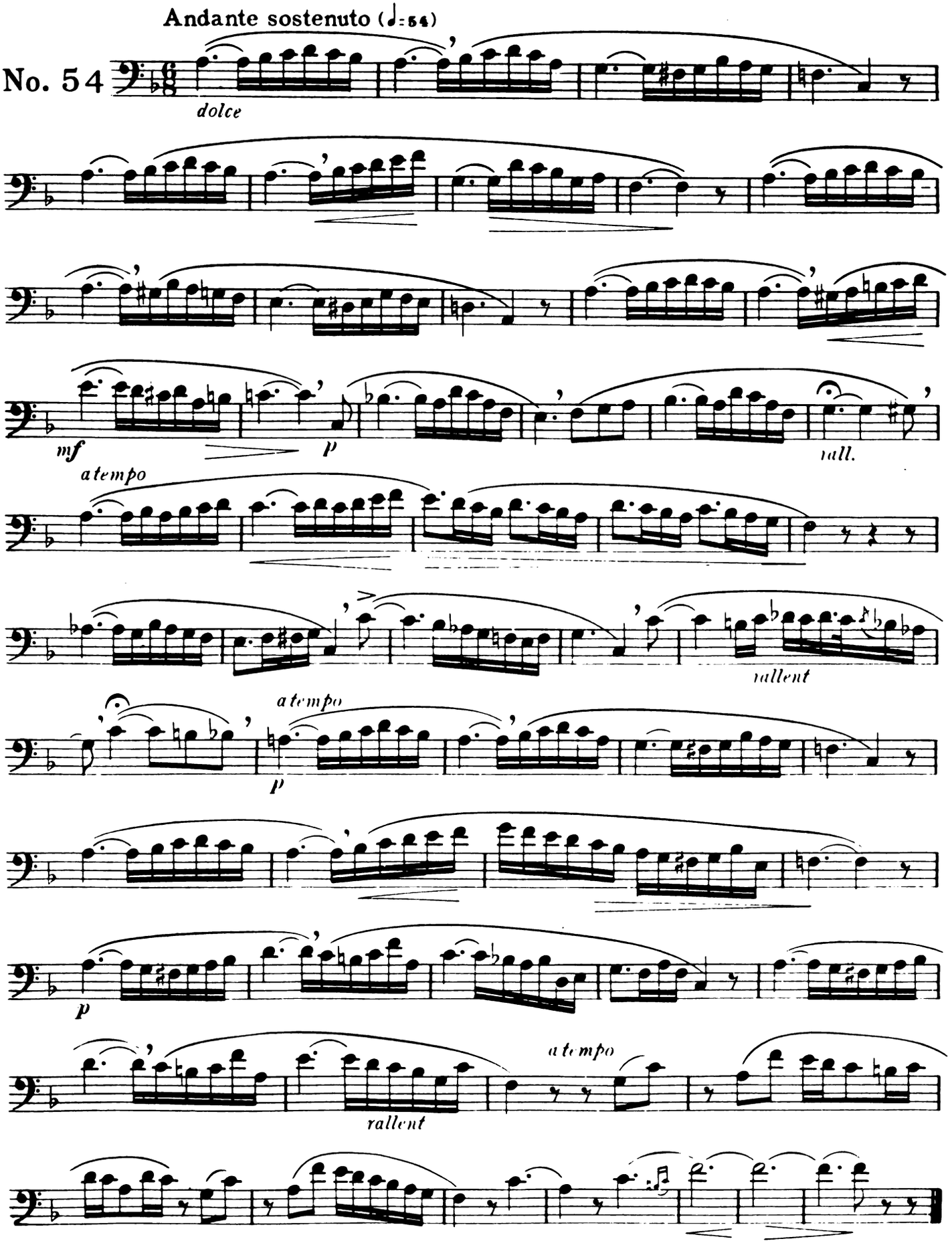

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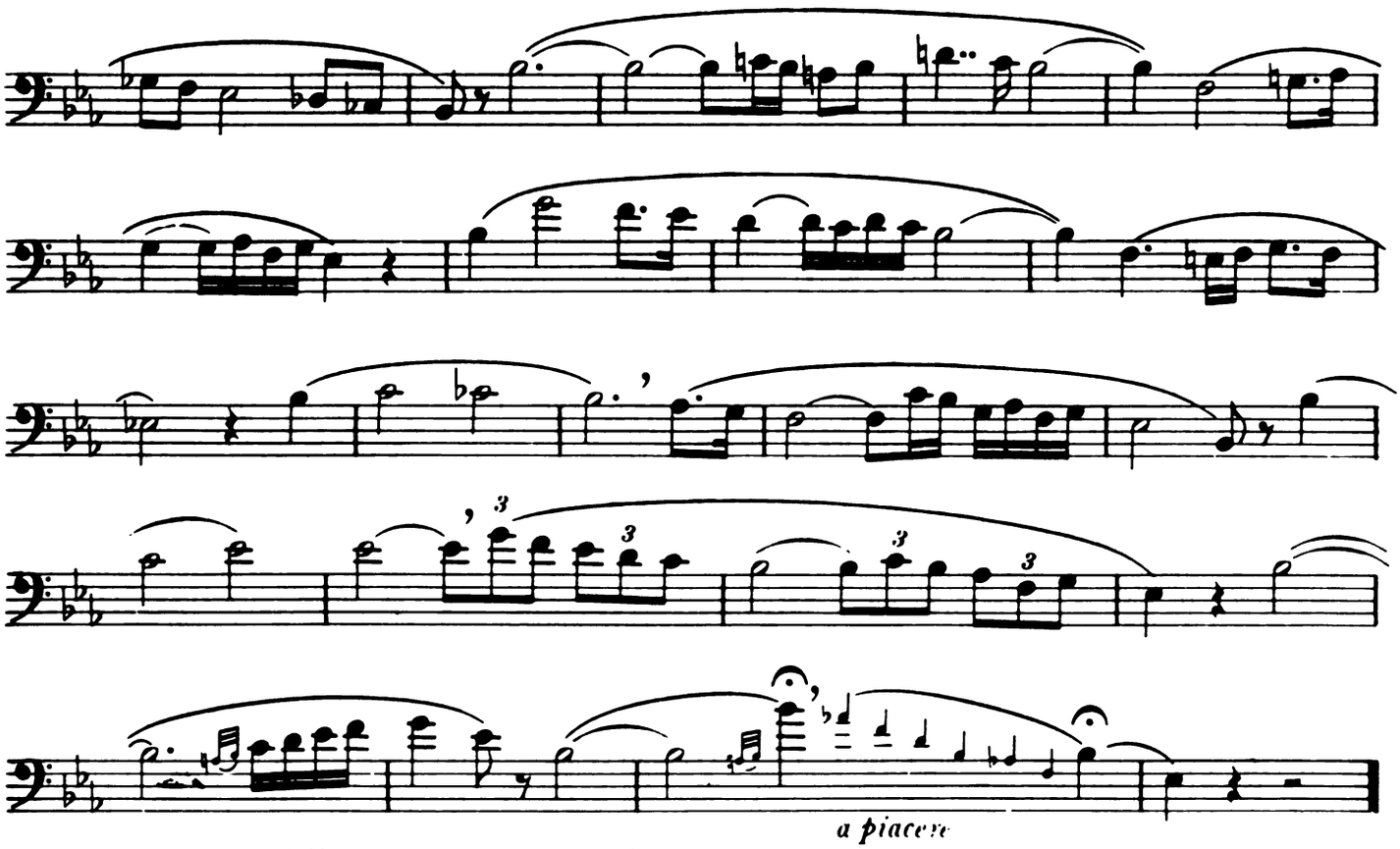

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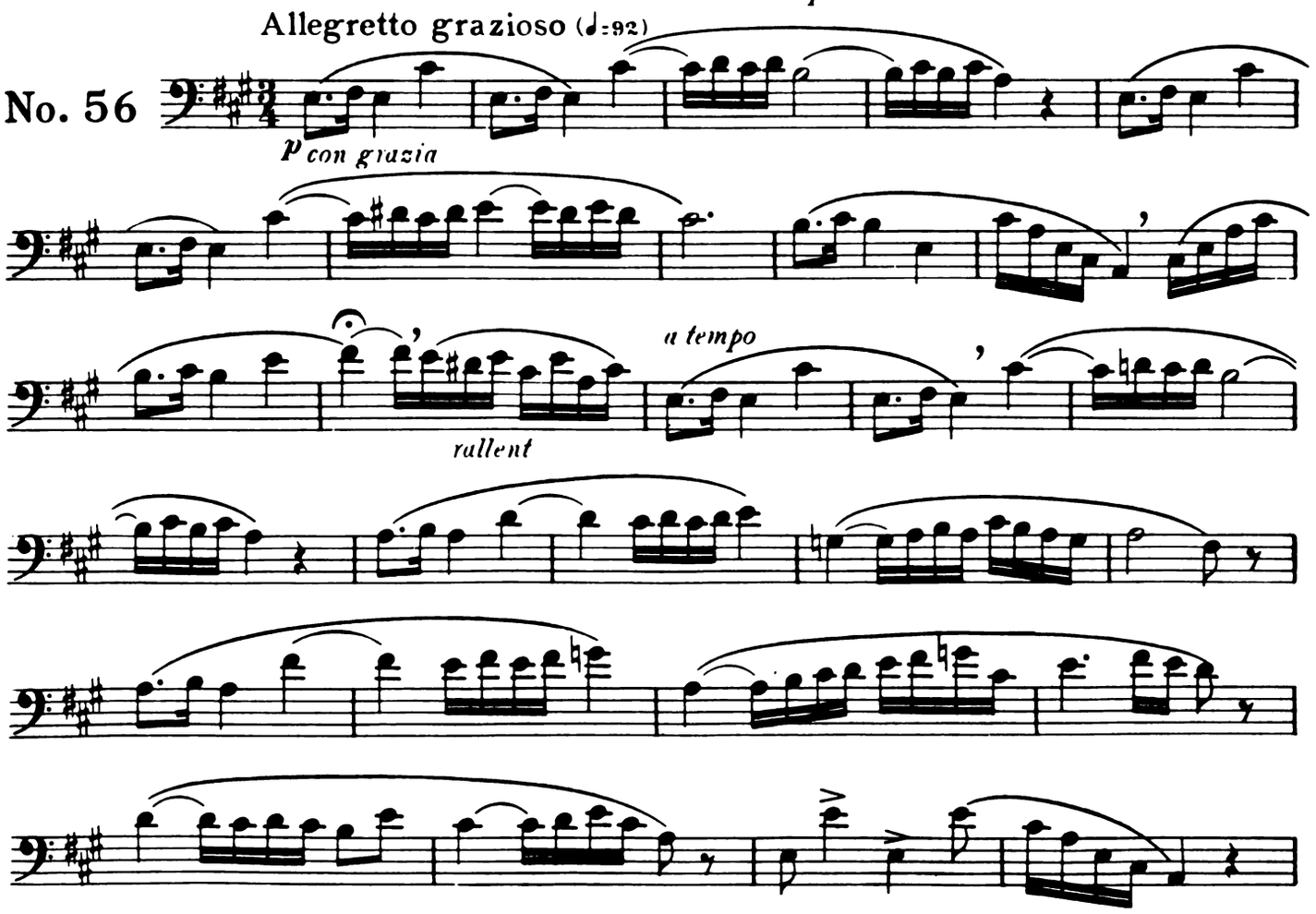

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Andante cantabile (♪=72)

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Allegro (♩=132)

No. 58

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Andante sostenuto (♩.=80)

No. 59

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Larghetto (♪=90)

No. 60

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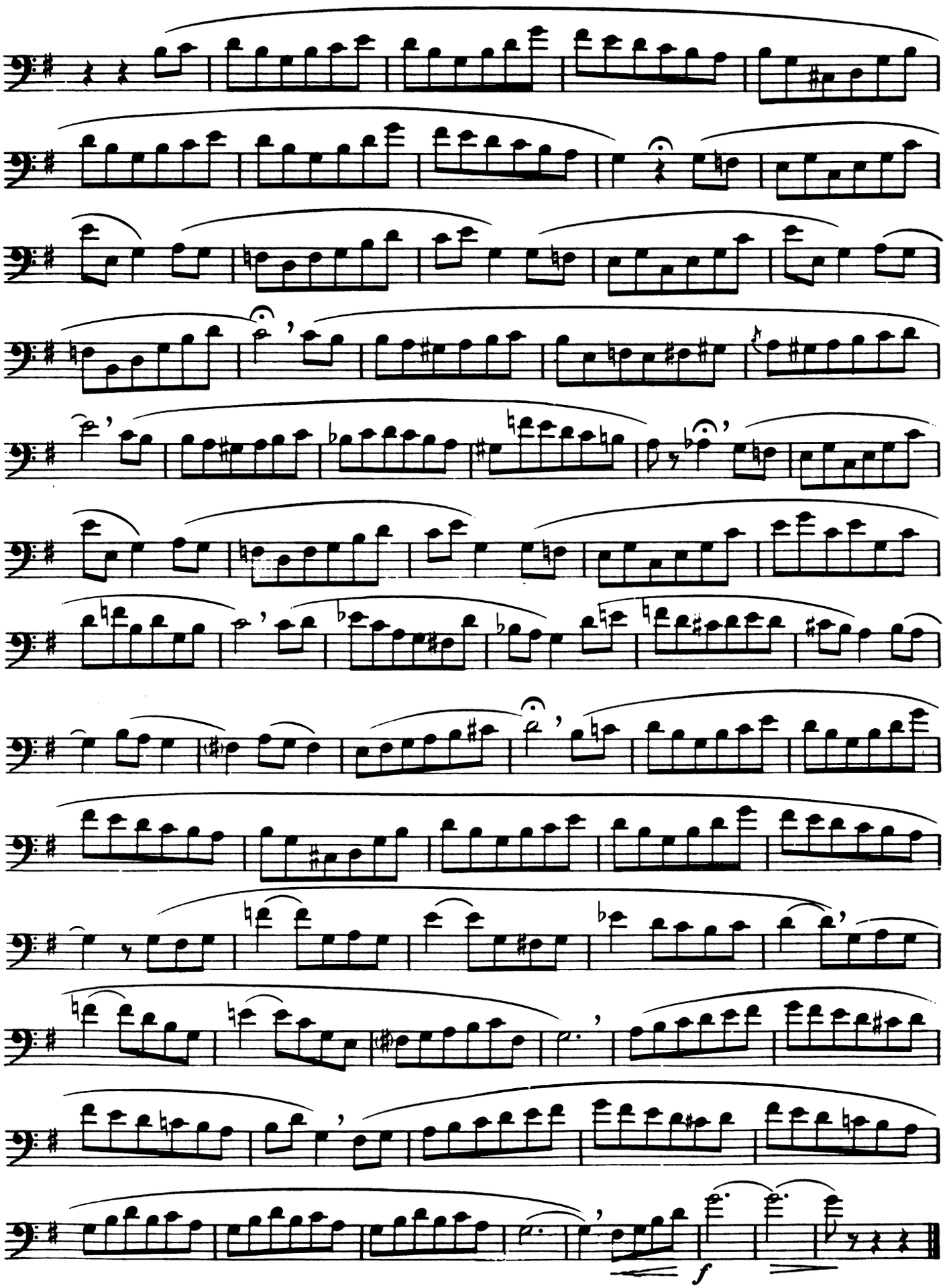

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1967-159

These Etudes transcribed from the Vocalises of Bordogni have been specially prepared for use by trombonists, to perfect their technic generally and in particular to develop style in the interpretation of melody in all its varied forms of expression.

To this end the keys have been carefully selected and the phrasing adapted to fit the character of the trombone to best advantage. The work may be said to provide specifically for the following:

1. Development of a sonorous, singing tone in various registers and all shades of dynamics.
2. Comprehension of the means used to express melody through the presentation of the basic rhythms and all varieties of melodic figurations, covering every requirement in artistic playing.
3. Practice in both natural and "expressive" or special breathing.
4. Correct and rational performance of the various ornaments in music, such as the appoggiatura, acciaccatura, gruppetto (or turn) trills, etc.

Marco Bordogni, the composer of these Studies, was born near Bergamo, Italy, in 1788, he died in Paris July 31, 1856. He enjoyed great popularity as a tenor, his vocalization and style being particularly praised. He made his operatic debut at La Scala, Milan in 1813 as Tancredi with great success. Later he sang for many years at the Theatre des Italiens, Paris. He is known best however for his activities as a teacher, having been professor at the Paris Conservatoire almost continuously from 1820 up to the time of his death. A daughter, Louise, is said to have sung with much success in New York, in 1834.

Bordogni composed many sets of Vocalises during his career as a singer and teacher. These works are not merely technical studies, they are musicianly as well as artistically made and their continued use for upwards of a century is ample testimony of their great value.

The practical value of these studies in the art of trombone playing has been demonstrated through their use at the Conservatoire in Paris, and it is confidently believed by the transcriber that they will meet with the approval of performers everywhere.

Joannès Rochut

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